MASSART

MASSACHUSETTS COLLEGE
OF **ART AND DESIGN**

2008/2009

UNDERGRADUATE ACADEMIC CATALOGUE

Addendum 10/28/08

The "X" designation for courses which have not yet been approved by the all-college curriculum committee is being phased out in Spring 2009. New course numbers are assigned by the registrar.

Section	Old Course Number	Old Course Title	New Course Number	New Course Title
2DPM	2DPM30	Printmaking Major (Jr.)	2DPM305	Printmaking Major (Jr.)
CDAN	CDAN201X	CG Fundamentals	CDAN201	CG Fundamentals
EDID	EDID245	Human Factors Seminar I - User Interface	EDID245	Human Factors Seminar I - Ergonomics
HART	HART259	Later Islamic Art and Architecture	HART259	Later Islamic Art
	HART375	Landscape and Urban Environment in Europe and America 1700-200	HART375	Landscape: Space and Place in Art 1600-2000
	HART284	Masterpieces of Cinema: Introduction to the Visuals	HART284	Moving Pictures: Visual Language of Narrative Cinema: Techniques and Traditions
	HART286	History of Modern Architecture	HART286	Modern Architecture
	HART304	Egypt of the Pharaohs	HART302	Egypt of the Pharaohs
LALW	LALW204X	Recent German Fiction/Fiction from the German: 1939-2001	LALW204	Recent German Fiction/Fiction from the German: 1939-2001
	LALW205X	Children's Literature	LALW205	Children's Literature
	LALW232X	Readings in Asian American Literature	LALW232	Readings in Asian American Literature
	LALW300X	The Family Drama in Literature	LALW300	The Family Drama in Literature
	LALW300	Playwriting	LALW3000	Playwriting
	LALW35X	Modern Drama	LALW307	Modern Drama
	LALW3X5	Art and Artists in Literature and Film	LALW305	Art and Artists in Literature and Film
	LALW308X	Monster Madness	LALW308	Monster Madness
	LALW310	Contemporary Poetry and the Modernist Tradition	LALW3100	Contemporary Poetry and the Modernist Tradition
	LALW312	Creative Writing	LALW312	Creative Writing: The Essay
	LALW346X	Camelot: Tales of King Arthur	LALW346	Camelot: Tales of King Arthur
	LALW347X	The Long and the Short of the Short Story	LALW347	The Long and the Short of the Short Story
	LALW39X	Classical Myth in Modern Renderings	LALW390	Classical Myth in Modern Renderings
LAMS	LAMS2X0	The Universe	LAMS200	The Universe
	LAMS3XX	Cells and Genes	LAMS300	Cells and Genes
	LAMS3X3	Pre-Calculus	LAMS303	Pre-Calculus

LASS	LASS200X	Ethics	LASS200	Ethics
	LASS203X	Issues in Contemporary History	LASS203	Issues in Contemporary History
	LASS2X6	Seminar in Romanticism	LASS206	Seminar in Romanticism
	LASS207X	Cultural Anthropology	LASS207	Cultural Anthropology
	LASS212X	The American Century	LASS211	The American Century
	LASS208	American Slavery	LASS213	American Slavery
	LASS214X	City and Society	LASS215	City and Society
	LASS217X	The Sixties	LASS217	The Sixties
	LASS301X	Social Philosophy of Art	LASS301	Social Philosophy of Art
	LASS305X	How Language Works	LASS305	How Language Works
	LASS307X	Seminar on Mark Twain	LASS307	Seminar on Mark Twain
	LASS309X	History of Modern Europe	LASS309	History of Modern Europe
	LASS310X	Sources of Self Identity	LASS310	Sources of Self Identity
	LASS318X	Reading Marx: Seminar	LASS318	Reading Marx: Seminar
	LASS321X	The Bonds of Love: Attachment and the Brain	LASS321	The Bonds of Love: Attachment and the Brain
	LASS322X	The Creative Class and Society: from the medieval to the postmodern era	LASS322	The Creative Class and Society: from the medieval to the postmodern era
	LASS326X	Social and Political Philosophy	LASS326	Social and Political Philosophy
	LASS327X	American Identities	LASS327X	American Identities
	LASS36X	Memory and Dreams	LASS360	Memory and Dreams
	LASS401X	On Truth and Value	LASS401	On Truth and Value
MPPH		Polaroid Studio	MPPH406	Polaroid 20X24
SFDN	SFDN184A	Color Studio	SFDN187	Color Studio
	SFDN184B	Pulp Paper and Book	SFDN188	Pulp Paper and Book
Additional Travel Courses	MPPH	Peru from Pre-Columbia to Contemporary	MPPH	Peru from Pre-Columbia to Contemporary
	CDGD205	West Meets East: Exploring Communication Design in China	CDGD205	West Meets East: Exploring Communication Design in China
	MPSM	Contemporary South African Art: Global Perspectives/ Local Action	MPSM	Contemporary South African Art: Global Perspectives/ Local Action

Additional Information	2DOM5X1	Artists' Books and Portfolios
	3DFB229X	Sculptural Knitting
	CDGD4XX	Design Research
	EDAD401	Integrated Systems
	EDFD101	Culture, Dress and Identity
	EDFD202	History of Textiles
	EDFD401	Digital Portfolio
	HART207	Ancient Greek Art
	HART208	Ancient Roman Art: Politics, Propaganda and the Decadence of Rome
	LALW210	Famous Writers & their Celebrated Illustrators
	LALW310	Religion and Literature
	LALW350	History of Film
	LASS214	Revolutionary Boston
	MPFV101	Intro to Film and Video
	MPSM5X1	Digital & Media Perspectives

DRAFT

UNDERGRADUATE ACADEMIC CATALOGUE

Massachusetts College of Art and Design

2008/2009

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Mission Statement

Massachusetts College of Art and Design is a public, independent college of art and design. The college's professional baccalaureate and graduate programs prepare students to participate in the creative economy as fine artists, designers, and art educators, and to engage in the well being of their society. As a national leader in visual art and design education, the college influences contemporary culture through the accomplishments of its alumni/ae and the creative activities of its faculty and staff.

We base our priorities on a set of shared values:

- We affirm the inherent value of the arts as a life enhancing force.
- We recognize the power of art and design in many spheres of public life.
- We take pride in our unique heritage as the only publicly supported freestanding college of visual arts in the United States. We are committed to being an educational and cultural resource for the citizens of Massachusetts.
- We believe that academic excellence is fundamental to professional education in the visual arts.
- We believe that diversity—in background, status, culture, and viewpoint—is essential to a vital and creative community.
- We respect the roles and views of all members of our college community and operate our institution in a spirit of collegiality.
- We aspire to an ideal of service to the wider community and of advocacy for the value of the arts.

As artists, designers, and educators, we are committed to the following priorities:

- We provide rigorous professional programs in the visual arts, grounded in the broader context of liberal learning and designed to encourage individual creativity. We challenge students to develop their talents to their highest potential, questioning the traditional boundaries of disciplines.
- We work to build diversity and inclusiveness in our faculty, staff, and student body. We foster community-building both inside and outside the college.
- We educate students to examine critically the form and content of art, both their own and others', to understand it in historical, social, and global contexts
- We choose faculty who are practicing professionals in their disciplines and whose work reflects the level of excellence we promote for our students.
- We seek students with excellent potential, regardless of limitations in their opportunities for preparation. We nurture the development of students as artists and as individuals, through services that meet their academic, personal, and social needs.
- We embrace new technologies as opportunities to advance the creative potentials of our disciplines, and we promote innovative and responsible uses of technology in the realization of artistic concepts.
- We recognize that artists and individuals educate themselves over a lifetime and are dedicated to serving that need.

MESSAGE FROM THE PRESIDENT

Founded in 1873, MassArt is one of the premier professional colleges of art and design in the United States. The college is located in Boston, a thriving creative center that boasts world-class institutions of higher learning, cultural venues, an eclectic music scene, famous restaurants, and champion sports teams. At MassArt, we are committed to offering our students a vibrant learning and living environment that is conducive to aesthetic and creative development.

The college has a tradition of small classes conducted in critique and lecture format by faculty who are professional, working artists—many have won fellowships and recognition from the National Endowment for the Arts, Fulbright, Polaroid, Guggenheim, and Britain's Royal Society of the Arts.

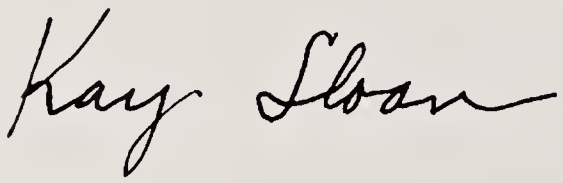
MassArt grants a Bachelor of Fine Arts degree with twenty-two concentrations offered by nine academic departments, as well as Master of Fine Arts and Master of Science in Art Education degrees. We also offer certificates for art teachers and designers. The college has cross registration relationships with the neighboring Colleges of the Fenway and ProArts consortiums, and through the mobility program of the Association of Independent Colleges of Art and Design we provide opportunities for our students to spend a semester at other fine art colleges throughout the United States and abroad. Students can also take courses at the college that culminate in two-week trips to study art overseas.

A college with a longstanding public mission, MassArt was recently designated as the first "special purpose institution" in the Commonwealth of Massachusetts. This enables us to combine the advantage of state support for in-state students with some of the freedom and academic flexibility of a private college.

At MassArt we believe that higher education in visual literacy is a key asset to the economy and society. We encourage our students to develop their artistic sensibilities so they may critically examine their own work within its global, historical, political, and social contexts. Students become active in various community service programs through our Center for Art and Community Partnerships. Also, our Exhibitions and Visiting Artists programs fulfill the college's public purpose of providing access to the arts and bring students into contact with well-known artists from around the world.

An environment that fosters creative exploration, top-notch faculty and studio facilities, an excellent location in a thriving arts community, expanded learning opportunities, and a history of community involvement, all make MassArt a unique place to learn.

I invite you to visit the college in person and see for yourself how wonderful our students, faculty, staff and facilities really are.



Kay Sloan
President

HISTORY OF MASSACHUSETTS COLLEGE OF ART AND DESIGN

In the 1860's, civic and business leaders whose families had made fortunes in the China Trade, textile manufacture, railroads and retailing, sought to influence the long-term development of Massachusetts. To stimulate learning in technology and fine art, they persuaded the state legislature to found several institutions, including the Massachusetts Institute of Technology (1860) and the Museum of Fine Arts (1870). The third of these, founded in 1873 was the Massachusetts Normal Art School. MassArt was founded to satisfy two imperatives-a business demand for industrial drawing skills, and the belief of educators that training in drawing could promulgate both manual and intellectual skills, and yield even spiritual benefits. As crafted by its two founders, English art educator Walter Smith and Boston Brahmin arts impresario Charles Callahan Perkins, the new institution would produce drawing teachers required in schools throughout the Commonwealth, while at the same time producing professional artists, designers, architects, and scientists. The goal would be to educate people in the creative process, not merely train them to draw. It would "impart knowledge," Smith wrote, of "how to draw, not how to make drawings." He explained, "The process of drawing makes ignorance visible; it is a criticism made by ourselves on our perceptions, and gives physical evidence that we either think rightly or wrongly, or even do not think at all." Its roots in the economic and cultural dimensions of the Commonwealth have ensured that the college has evolved with the times. Technical drawing occurs on paper and vector graphics programs; art education students work with teachers in the field to develop new curricula for the schools; design students return from internships with a sense of what's required out there today. In myriad ways, the school is geared to develop in pace with the Commonwealth-which it supports and from which it draws its strengths-and the greater world.

SIZE AND SCOPE

Massachusetts College of Art and Design provides state-of-the art facilities and studios housed in nine buildings along Huntington Avenue in the Fenway neighborhood of Boston, close by the Museum of Fine Arts and the Isabella Stewart Gardner Museum. The college offers twenty-two areas of concentration in fine arts, design and art education, and awards one undergraduate degree, the Bachelor of Fine Arts, and two graduate degrees, the Master of Science in Art Education, and the Master of Fine Arts. (A Master of Architecture and Master of Art in Teaching are in the process of approval). The college also offers a certificate programs in Graphic Design, Fashion Design, and Industrial Design.

The Fall 2007 enrollment was 1609 full-time and 702 part-time students.

MassArt is a Massachusetts state college and receives support from the Commonwealth of Massachusetts. There are differentiated tuition charges for in-state and out-of-state students. Massachusetts College of Art and Design holds accreditation from the New England Association of Schools and Colleges and from the National Association of School of Art and Design.

Academic Calendar 2008/2009

July

4 | Friday Independence Day | Holiday Schedule | No Classes

August

12- 14 | Tues- Thurs Transfer Student Registration

30- 3 | Sat- Wed Orientation | BFA

September

01 | Monday Labor Day | Holiday Schedule

02 | Tuesday Opening Day Meeting for Faculty + Staff | Orientation | Design Certificate |

03 | Wednesday Major Orientation

04 | Thursday Classes Start | All Programs

17 | Wednesday Add/Drop Deadline | All Programs | Internship Deadline | Late Registration Ends

October

13 | Monday Holiday Schedule

15 | Wednesday Registration Packets Issued | BFA

23 | Thursday Faculty + Staff Day | No Classes Before 6pm

28 | Tuesday Majors Registration Day for Spring 2009 | No Classes Before 6pm

31 | Friday Mid-Semester | Mid-Semester Warnings Issued BFA + PCE |

All Spring 08 Incomplete Grades Due

November

3- 14 | Mon- Fri BFA Registration by Class

11 | Tuesday Veterans' Day | Holiday Schedule

17- 21 | Mon- Fri Cross-Registration for Colleges of the Fenway

26 | Wednesday No Classes | Offices Close 12pm | Last Day to Withdraw from Class | BFA

27 | Thursday Thanksgiving | College Closed, No Access

28- 30 | Fri- Sun No Classes | Holiday Schedule

December

01 | Monday Intent to Graduate Forms Due | BFA Seniors

03 | Wednesday 24 Hour Access Starts 7am

11 | Thursday Classes End | BFA

12 | Friday Reading Day

15, 16 | Mon, Tues Final Exams | BFA

16 | Tuesday Classes End CFDC, GDC, IDC, PCE, TPP

17- 23 | Wed- Tues BFA Review Boards | 24 Hour Access Ends 5pm | Lockers + Studios Vacated

24 | Wednesday College Offices Close 12pm

25- Jan 1 | Thurs-Thurs College Closed | No access (tentative)

January

02 | Monday Fall 08 Grades Due

12- 15 | Mon- Thurs Orientation + Registration | New Students BFA Program

19 | Monday Martin Luther King Day | Holiday Schedule

20 | Tuesday Opening Day Meeting for Faculty + Staff | Orientation | GDC

21 | Wednesday Classes Start | All Programs

February

04 | Wednesday Add/Drop Deadline | All Programs | Late Registration Ends | Internship Deadline

16 | Monday Presidents' Day | Holiday Schedule

26 | Thursday Faculty/Staff Day | No Classes Before 6pm

27 | Friday Declaration of Major Due| All Foundation Students

March

4 | Wednesday Registration Packets Issued | BFA

9- 13 | Mon- Fri Spring Break | No classes | All Programs

17 | Tuesday Evacuation Day | Holiday Schedule (PCE Classes Scheduled)

18 | Wednesday Registration | FDC, GDC, IDC, PCE

20| Friday Mid-Semester | Mid-Semester Warnings Issued | All Programs | All Fall 08 Incomplete Grades Due

25 | Wednesday Majors Registration Day, Fall 2009 | No Classes before 6 PM

April

30- 7| Mon- Tues BFA Registration by Class

13- 17 | Mon- Fri Cross-Registration for Colleges of the Fenway

20 | Monday Patriots' Day | Holiday Schedule

22 | Wednesday Last Day to Withdraw from Class | BFA

May

1 | Friday 24 Hour Access Starts

8 | Friday Reading Day

12 | Tuesday Classes End | BFA, IDC, PCE

13| Wed BFA Final Exams

15 | Friday All First-Year Student Grades Due

14- 21 | Thurs-Thurs BFA Review Boards | Senior Design Reviews

21 | Thursday 24 Hour Access Ends at 5pm| Honors Convocation 5pm

22 | Friday Commencement 1pm | Summer Undergraduate Internship Deadline | Studios Vacated

25 | Monday Memorial Day | Holiday Schedule

26 | Tuesday All Spring 09 Grades Due | CE Summer Program Begins

June

17 | Wednesday Bunker Hill Day | Holiday Schedule | No Classes

Studio Foundation

Exploration, idea generation, critical thinking, craftsmanship—this is where aspiring artists acquire the tool chest that will drive their artistic development. The studio foundation department introduces students to a wide variety of studio techniques and media that cut across traditions and technologies. Its curriculum is required of all first-year students before they choose a major. Coursework helps students gain an understanding of the critique process on which much of the MassArt curriculum is based. They learn to take their projects through all stages of the creative process, from inception to design construction, presentation, and revision.

DRAWING courses introduce students to formal principles as well as the breadth of drawing practice.

VISUAL LANGUAGE courses explore two- and four-dimensional principles of visual organization, with a combination of tactile and digital media, photography, and video.

FORM STUDY introduces students to the formal and conceptual foundations of three-dimensional design.

The studio foundation department has an active program of visiting artists and exhibitions that brings students into contact with local, national, and international artists and designers. Studio, gallery, and museum visits complement the curriculum.

STUDIO FOUNDATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEMESTER	CREDITS
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II or drawing elective	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

SUMMARY

Studio Foundation	18
Liberal Arts	6
Art History	6
Total Credits	30

AS OF PRESS TIME COURSE PREREQUISITES ARE UNDERGOING DEPARTMENTAL REVIEW. PLEASE CHECK WITH YOUR ADVISOR OR THE STAFF IN THE ADVISING OFFICE.

S FDN181 Drawing Studio I
The drawing experience and its usefulness across disciplines. Drawing is seen as a vehicle for thinking, seeing, and communicating. Formal elements of line, value, shape, texture and space are worked individually and in common. Includes drawing from direct observation and invented images. Studies include illusions of space and shape via figure and form analysis. Through the use of thumbnail sketches, students analyze and improve composition techniques and methods. Constant reference to historical and contemporary drawing practice from many traditions.

hybrid studio/critique(5hrs)
departmental requirement

S FDN182 Visual Language I
From the complexities of art and design, Visual Language I will isolate a series of topics for examination, discussion and development. These topics are fundamental to all of the disciplines within the field of art and design. The topics in this course include: learning about terms and concepts common to all of the visual arts (for example, composition, space content, color); exploring material, media and presentation skills (traditional and digital technologies included); initiating an historical and contemporary context for art and culture (issues surrounding the history and the institutionalization of art, and issues in contemporary art making); and, furthering a student's own sense of direction in the arts. Through proscribed projects students will progressively define and articulate their subjective interests, expressive ideas, and visual affinities.

hybrid studio/critique(5hrs)
departmental requirement

S FDN183 Form Study
An Introduction to the central tenets of three-dimensional art and design. Understanding 3D form is essential for all majors including sculptors, architects, and industrial designers, and is necessary for successful 2D images. Through design and construction of assigned projects, students explore the conceptual and technical fundamentals of form study: scale, volume, mass, and space. Using a wide range of materials in conjunction with varied building techniques, students creatively investigate the 3D form and its position in space.

hybrid studio/critique(5hrs)
departmental requirement

To fulfill the requirement for Drawing II, students may either take the Studio Foundation class listed below, SFDN185, or choose from a list of courses offered by assorted departments within the college. A list of eligible courses is published for every registration period.

S FDN185 Drawing Studio II
This is the second semester of the drawing experience and its usefulness across disciplines. Drawing is seen as a vehicle for thinking, seeing, and communicating. Formal elements of line, value, shape, texture and space are worked individually and in common.

hybrid studio/critique(5hrs)
departmental requirement

S FDN186 Visual Language II
In this second semester of Visual Language, students are progressing towards a more sustained and independent inquiry into a topic of personal interest. This course emphasizes development and acquisition of the conceptual and material processes necessary in the successful realization of a project in any discipline. In Visual language II students develop a major independent project. The objectives and outcomes of this project will be described through a learning contract to be developed in consultation with either instructor. Students will be expected to integrate and extend processes and media that were introduced in Visual Language I.

hybrid studio/critique(5hrs)
departmental requirement

S FDN184 Studio Foundation Electives
Students may choose from the Studio Foundation electives listed below, or from a wide variety of studio electives offered by assorted departments within the college. A list of eligible courses is published for every registration period

hybrid studio/critique(5 hrs)

S FDN100 Marks On Paper
Akin to an artist's handwriting, a 'mark' constitutes the expressive notation of an idea. This class will focus on marks made on paper, using a variety of methods: pigment, thread (machine-and hand-sewn), inks, dyes, graphite sticks, watercolors, and bees wax. The class will also study paper as a ground for the marks and for its own content as a unique structure with extraordinary qualities. Students will make papers, restructure paper, and manipulate those surfaces with marks, dyes, graphite, threads and water based pigments. Demonstrations and lectures will show samples of works on paper. A series of quality Marks on Paper works will be required and reviewed in critiques mid semester and again for the final grade. A variety of materials and sketch books will be required.

hybrid studio/critique(5 hrs)
departmental elective

S FDN184A Color Studio
Color, in its many nuances, is a constant learning process, a progression of exploration and critical observation for visual artists and designers. This class will focus on using color, its vocabulary, theories and on its formal, cultural, expressive, and pictorial qualities. The class will begin with a hands-on study of subtractive color and light as we mix paint and apply colors. Focus will be on the nature of color, its impact on composition, color relationships, and perception. Understanding hue, value, and saturation will assist students in learning how to mix, apply and use color effectively. In addition additive color will be introduced and we will study the integral nature of it as seen in the context of technology used in digital imaging.

hybrid studio/critique(5hrs)
all college elective

FDN184B Pulp: Paper and Book
Pulp made into beautiful sheets of paper will be used for artists books and journals filled with imagery. Students will explore Western papermaking techniques with Thai Kozo and Abaca fibers. Japanese book binding, the accordion, simple side-bound books and journals for personal mark making will be emphasized. Students will be drawing and painting with water-based pigments, hand and machine sewing, graphite inks etc. In this class drawing skills, perception, and expression will motivated by the extraordinary qualities of paper and the book as art for visual narrative.

hybrid studio/critique(5 hrs)
Culturally Diverse Content

FDN200X A Studio in Mexico-Puebla and Cholula
This drawing and mixed media studio course will bring students to south central Mexico. Students will visit many remarkable sites, including colonial palaces and homes, cathedrals and basilicas, museums and art galleries, artisan ateliers and markets to name a few. They will have opportunities to meet and work with local artists and artisans. Puebla and Cholula have long inspired artists. Talavera ceramics, native to Puebla and covered with polychrome drawings and intricate patterns, introduces our journey. Pre-Hispanic tombs and pyramids with intricate stone carved drawings, dozens of religious cathedrals and basilicas built by the Spaniards and unique interior as well as exterior paintings and patterned adornments, artisan markets with indigenous groups identified by traditionally patterned garments all provide a lush environment for art students and an opportunity for immersion in a culture very different than our own and very close. Built as a drawing and mixed media course this program would have great appeal to students interested in design as well as fine arts and across disciplines in these areas. This would include at least students interested in photography, architecture, pattern, surface design, ceramics, drawing and illustration, painting, sketchbooks, art history, cultural studies. Course considers the breadth of drawing rather than an academic drawing focus. We will work with drawing as a thinking device, a means of observing and visual note-taking, of exploring multiple media. Participants will develop extensive, eclectic sketchbook(s) during travel segment. Each will be required to develop a seven-part series begun during the travel segment and finished after return.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

Culturally Diverse Content
all college elective

FOUNDATION FACULTY

NANCY ALEO, ASSOCIATE PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
MFA CRANBROOK ACADEMY OF ART

SARAH BAPST, PROFESSOR
BA INDIANA UNIVERSITY
MFA CRANBROOK ACADEMY OF ART

NANCY CUSACK, PROFESSOR
AB BOSTON COLLEGE
MED LESLEY UNIVERSITY, INSTITUTE FOR ARTS AND HUMAN DEVELOPMENT

JARRETT MIN DAVIS
ASSISTANT PROFESSOR
BFA UNIVERSITY OF DAYTON
MFA HOFFBERGER SCHOOL OF PAINTING, MARYLAND INSTITUTE COLLEGE OF ART

TAYLOR DAVIS, ASSISTANT PROFESSOR
BS OF ED SCHOOL OF THE MUSEUM OF FINE ARTS, TUFTS UNIVERSITY
MFA MILTON AVERY GRADUATE SCHOOL OF THE ARTS AT BARD COLLEGE

SHARON DUNN, PROFESSOR
BFA BOSTON UNIVERSITY
MA MS VISUAL STUDIES MIT

MARC HOLLAND, ASSISTANT PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
MFA RUTGERS UNIVERSITY
MFA BARD COLLEGE

JANE MARSCHING
ASSISTANT PROFESSOR
BA HAMPSHIRE COLLEGE
MFA SCHOOL MUSEUM OF FINE ARTS

DYAN MCCLIMON-MILLER, PROFESSOR
BA SAINT AMBROSE COLLEGE
MA MFA UNIVERSITY OF IOWA

JUAN ORMAZA, ASSOCIATE PROFESSOR
BFA NATIONAL SCHOOL OF ART
"LA ESHERALDA" MEXICO
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JONATHAN SANTOS
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BFA ART INSTITUTE OF BOSTON
MFA TUFTS UNIVERSITY

Media and Performing Arts

Through still photography, film, and digital imagery, students find and give form to their artistic visions. The media and performing arts department comprises programs in photography, film/video, and interrelated media. Combining theory with practice, coursework helps students develop an understanding of the history and criticism surrounding their chosen medium as well as acquire skills in using associated equipment and technology.

FILM/VIDEO courses offer basic training in traditional filmmaking techniques as well as in new media practices.

STUDIO FOR INTERRELATED MEDIA courses invite students to develop experimental art forms, new directions, and unusual concepts.

PHOTOGRAPHY courses encourage the development of a personal vision supported by a thorough understanding of the history of photography and photo criticism.

As the boundaries between disciplines blur, students have opportunities to take courses such as Object and Image, which invites photographers and sculptors to create three-dimensional objects incorporating photographs. Although the department's disciplines vary, the faculty share a commitment to using media in the service of art and to encouraging students to develop their own unique vision.

FILM/VIDEO PROGRAM REQUIREMENTS

Students in the film/video program apply twenty-first century technologies to develop and refine their personal aesthetic vision. The film/video program provides students with a critical understanding of the history and philosophy behind existing genres. Students develop a solid foundation in the basics of time-based media due to the curriculum's strong focus on production techniques. They then can acquire the skills and confidence to refine their own personal direction. Students take courses in super 8 film, 16 mm film, analog video, digital video, high-definition video, sound design, and non-linear editing. They develop a vocabulary with which to discuss their own productions and critique one another's work. In several classes, students form crews to work on one another's projects. By shifting roles, they work as a team and solve problems creatively as a group. Coursework culminates in an independent thesis project. Facilities include ample workspace and a wide array of film, video, and audio equipment. The longstanding MassArt Film Society provides weekly screenings of a wide range of films and videos, often followed by a discussion with the artist.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART(200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPFV220	Video One	F	3
MPFV210	Film One	F	3
MPFV245X	Sound 1	F	3
MPFV221	Video Two	S	3
MPFV211	Film Two	S	3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPFV330X	Junior Majors Studio One	F	3
Choose one of two:			
MPFV332X	Advanced Media Topics	F	3
MPFV333X	Junior Production	F	3
MPFV331X	Junior Majors Studio Two	S	3
Choose one of two:			
MPFV321X	Cinematography/Lighting	S	3
MPFV332X	Advanced Media Topics	S	3
LALW	Elective		3
LASS/LW/MS	Elective		3
HART or LASS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
FM410X	Senior Thesis Studio One	F	3
FM412X	Contemporary Issues I	F	3
FM411X	Senior Thesis Studio Two	F	3
FM413X	Contemporary Issues II	S	
HART	Elective		3
LASS/LW/MS	Elective		3
LASS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SUMMARY

Studio Foundation	18
F/V	36
Liberal Arts	30
HART	12
Studio Electives*	24
Total Credits	120

* Can be taken in studio foundation year as an open elective.
**Up to 9 studio elective credits may be fulfilled by taking LA courses.

F (fall) or S (spring) – the semester in which the course must be taken due to course availability or major sequencing.

SIM PROGRAM REQUIREMENTS

Breaking through the boundaries that separate media enables students to amplify their own artistic voice. The Studio for Interrelated Media (SIM) program teaches students to make use of multiple media in their exploration of a particular idea or project. Rather than choosing an artistic medium as the basis for their work, students first identify an idea to investigate, which in turn determines the materials and media they need to master. Priority is placed on collaboration, rather than on developing expertise in a particular skill set. Through a wide range of electives, SIM students gain exposure to specific concepts or topics (e.g., public art or nature, science, and art) and acquire skills in various techniques. Many of the electives focus on sound art. Students can experiment with digital audio and video production thanks to an electronic sound studio with state-of-the-art equipment. The annual, city-wide Eventworks festival and SIM's Godine Family Gallery provide opportunities for students to gain hands-on experience in curating, designing, and producing interdisciplinary exhibits.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPSM276	SIM	F	3
MPSM	SIM Elective		3
MPSM276	SIM	S	3
MPSM	SIM Elective		3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPSM376	SIM	F	3
MPSM	SIM Elective		3
MPSM376	SIM	S	3
MPSM	SIM Elective		3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPSM476	SIM	F	3
MPSM	SIM Elective		3
MPSM476	SIM	S	3
MPSM	SIM Elective		3
HART	Elective		3
LA-SS/LW/MS	Elective		6
	Studio Electives		9
	Total Credits		30

SUMMARY

Studio Foundation	18
SIM	36
Liberal Arts	30
HART	12
Studio Electives*	24
Total Credits	120

PHOTOGRAPHY PROGRAM REQUIREMENTS

After gaining an understanding of the history of photography and the body of criticism surrounding it, students are encouraged to explore new techniques and develop their own vision. The photography program provides a strong technical and aesthetic foundation in black-and-white and color photography, and in analog and digital imaging. Coursework focuses on the use of various kinds of equipment, ranging from view cameras to Polaroids; digital photography techniques; and printing techniques including alternative printmaking, fine black- and-white printing, palladium printing, toning, multiple image-making, and collage.

Facilities include 11,000 square feet of work stations, darkrooms with full ventilation, and galleries. New printing facilities accommodate mural-size prints and nonsilver processes as well as color or monochrome processes. The photography program recently has welcomed visiting artists James Casebere, Lois Conner, Linda Connor, Joan Fontecuberta, Peter Garfield, Ed Grazda, Vik Muniz, Rebecca Solnit, and Kim Yasuda. The A-4 Photography Gallery features changing exhibitions of work by outside artists, and internships are available with the Museum of Fine Arts, the Polaroid Corporation, and various commercial photographers.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPPH260X	Major Studio: Black & White - Large Format	F	6
MPPH261X	Major Studio: Color	S	6
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPPH360X	Major Studio: Digital	F	6
MPPH361X	Major Studio: Jr. Projects	S	3
MPPH450X	Major Studio: Visiting Artist Sem.	S	3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPPH460X	Major Seminar: Senior Projects	F	3
MPPH450X	Major Seminar: Visiting Artist Sem.	S	3
MPPH460X	Major Seminar: Senior Projects		3
LA-SS/LW/MS	Elective		3
HART	Elective		3
	Studio Electives		9
	Total Credits		30

SUMMARY

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MEDIA AND PERFORMING ARTS COURSE DESCRIPTIONS

3DSC309X Intro to Kinetic Art
This course is intended for object makers, to introduce motion into their sculpture. An overview on the history of kinetic art is provided to inspire a richness of conceptual thinking. The course is directed toward a final project of the student's design, which may be sculpture, installation, performance, costume, robotics, toys, etc. Issues covered include: mechanism design and troubleshooting, hand cranks, ratchets, solenoids, motors, drive systems, and basic steelworking techniques aimed at building safe and reliable kinetic art.

hybrid studio/critique(5hrs)

MPFV336X SX Scriptwriting 2
Scriptwriting 2 builds upon the skills learned in Narrative Scriptwriting. Students will continue their study of narrative scriptwriting through examining a wide variety of genres. Students have the option of producing a feature length script or a series of shorter scripts based upon original ideas.

hybrid studio/critique(5hrs)
departmental elective

MPFV180 Introduction to Filmmaking
This course is designed to introduce you to filmmaking. The emphasis of the course will be on your film work. In each class we will have a technical lecture, watch films by artists, and look at your work. The course will be taught in 16mm and will have technical lectures on film stocks, cameras, lighting, projection, editing and maybe digital editing. We will watch films by independent and feature filmmakers to see how people have used the film medium and to generate discussion about how films express ideas and how they are made.

critique(4hrs)

MPFV210 Film 1
This introductory course focuses on 16mm film production. Through a series of demonstrations and personal assignments the student will learn 16mm Bolex (non-sync) production and 16mm film analogue editing using the Steenbeck editing machine. The emphasis of this class is on the student finding a personal means of expression using the film medium.

hybrid studio/critique(5hrs)
departmental requirement

MPFV210X Moving Image & Performance
The course will explore aspects of unconventional projection of film concepts in scale, space and time within installation, live performance and the mechanics of equipment.

all college elective

MPFV211 Film 2
This intermediate level film production course advances the 16mm techniques learned in Film 1, through individual projects and small group collaborations. The equipment and demonstrations are explored within a context defined by the history, aesthetics, and theory of film practice. The emphasis of this class is on the student finding their own personal voice and incorporating an innovative approach to their filmmaking.

hybrid studio/critique(5hrs)
departmental requirement

MPFV212 Digital Video for Non-Majors
Digital Video for Non-Majors is a survey course intended to teach the fundamentals of digital video to students who have not used the medium for artistic production. Students will learn the basics of video production and post-production (shooting, lighting, sound, recording, and editing) by producing three short videos in response to specific assignments. The course will sharpen production skills and strengthen personal voices; the projects are intended to help students explore, experiment, and challenge the unique properties of the video medium and the environments in which video art is shown.

hybrid studio/critique(5hrs)
all college elective

MPFV212X Non Linear Editing 1
A studio elective which covers a limited number of topics in video production (e.g. audio, lighting) while focusing primarily on editing techniques for desktop digital systems. It includes comparisons between Final Cut Pro and Avid software/systems. Some experience with digital camcorders is assumed.

hybrid studio/critique(5hrs)
departmental requirement

MPFV213X Optical Printing: Conscious Manipulation of Space, Time and Light
Students will learn how to shape the space, time and light of the motion picture image on one of the most versatile of film devices, the optical printer. The optical printer consists of a camera, a projector head and a light source on which you re-photograph already developed film to extract and explore the hidden potentialities of the image. Students will quickly gain hands on experience with the printer through numerous demonstrations and exercises. Screenings of key works will illustrate a myriad of techniques. Students of all artistic disciplines are welcome and encouraged.

hybrid studio/critique(5hrs)
all college elective

MPFV214 Stop Motion Animation
Stop-motion animation covers a vast array of techniques, skills and history. We will discover underlying common principles through screenings, demonstrations and exercises. Since students don't have access to the 300 person, three year production schedule that a stop-motion feature requires, we will learn effective strategies to make more with less. Most assignments will require students to isolate production elements and explore multiple paths to solutions. Emphasis here will not be on product, but on process. Therefore it will be expected that various paths may reveal failed strategies. The point will be to gain broad experience rapidly. It is expected that students will learn skills needed to produce expressive and engaging stop-motion animated pieces.

hybrid studio/critique(5hrs)

MPFV220 Video 1
This introductory course focuses on video production for personal time-based art making. Through a series of in class workshops and assignments students will develop basic skills in digital video production, while becoming familiar with video's unique technical and aesthetic qualities. Using an array of digital and analog tools, including video cameras, computers, microphones and digital and analog image processors, the student will explore multiple strategies for making art with video. Production topics covered include lighting, shooting and audio recording for video. Video post-production topics covered include non-linear editing and current methods for output and distribution. Additionally, screenings, readings and discussions will expose and challenge students to discover the diversity video as a medium has to offer artists. Offered Fall.

hybrid studio/critique(5hrs)
departmental requirement

MPFV221 Video 2
Video 2 is an intermediate level video production for personal time-based art making that advances the techniques and concepts learned in Video I. Through a series of workshops and assignments students are challenged to further develop their independent video work while experimenting with the various modes of presentation and distribution of video art, including concerns specific to video's multiple-channel potential. Through group projects students learn to seek out audiences and create unique methods of reception in public space. Individual projects centered on contemporary media issues provide students the opportunity to gain skills in intermediate production techniques.

hybrid studio/critique(5hrs)
departmental requirement

MPFV222X Documentary: Moving Reality
What are the techniques of documentary? What are the subjects? We will see inspiring and provocative documentary works, both historic and contemporary, from around the world. Some edge toward fiction, others toward experimental film, but all hope to intervene in our world by shaping how we regard it. We will do video exercises to develop interview, unobtrusive camera, and visual language skills in order to develop your own documentary voice. The main focus of the course will be the production of a documentary work of your own devising.

MPFV229X Video Sharing, You Tube, Performance
This course is designed for students interested in video performance, the web, and new models for video distribution including YouTube, MySpace, Facebook, and Blogger. In this course students will create performance-based videos and upload them to the web. We will monitor how videos become viral as students create blogs and MySpace pages to distribute and promote their work. Pranks and video performance are encouraged. The class will foster healthy competition as student post works and employ creative techniques to gain viewers to their page. In addition to production we will study work by video artists who use performance, while looking at the array of work on YouTube, building a discourse around audience, perspective, and shifts in the public realm through this new 21st century distribution model.

hybrid studio/critique(5hrs)
all college elective

MPFV245X Sound 1
Through workshops, students are introduced to studio and field recording and post production for audio. Subjects covered include the basic physics of sound, digital and analog audio formats, microphones, and understanding how to use audio recorders, amplifiers and speakers. The basic structural properties of sound and its relationship to the listener will be explored through sound editing, effects processing and audio mixing using digital audio editing software. Emphasis is placed on the consideration of sound as a medium in its own right with a study of acoustic principals and effects. Whether working on soundtracks, musical compositions or sound art, this class provides the student with a solid foundation in audio production. No technical background is required.

hybrid studio/critique(5hrs)
departmental elective

MPFV252X Scriptwriting 1
A successful short-film is not simply an abbreviated version of a feature film but entails a different kind of storytelling. Edgar Allen Poe's description of a good short story is as relevant to film as it is to literary fiction. A good short story, he said, is not just "an incident or an episode extracted from a longer tale," but a work of narrative-art that "impresses the reader with the belief that it would be spoiled if it were made longer." Designed as a writing workshop, this course will address the many facets of writing screenplays for short films. Students will develop at least three scripts (2-8 pages long), from idea to end product, through individual and collaborative exercises, rewriting, and discussion of their works-in-progress. Students are encouraged to write scripts that can be produced with resources available to most students.

hybrid studio/critique(5hrs)
departmental elective

MPFV252X Scriptwriting 1
A successful short-film is not simply an abbreviated version of a feature film but entails a different kind of storytelling. Edgar Allen Poe's description of a good short story is as relevant to film as it is to literary fiction. A good short story, he said, is not just "an incident or an episode extracted from a longer tale," but a work of narrative-art that "impresses the reader with the belief that it would be spoiled if it were made longer." Designed as a writing workshop, this course will address the many facets of writing screenplays for short films. Students will develop at least three scripts (2-8 pages long), from idea to end product, through individual and collaborative exercises, rewriting, and discussion of their works-in-progress. Students are encouraged to write scripts that can be produced with resources available to most students.

hybrid studio/critique(5hrs)
departmental elective

MPFV253X Documentary to Mockumentary
In the first half of the semester, this video production course will examine production techniques and the history of the documentary form. The second half of the semester will examine mockumentaries, reality television, and advertising, and their use of sophisticated editing techniques to present work that is truthful in form, yet falsified in content. We will analyze the fine line between media manipulation and editorial representation through production activities that critically engage the ethics of truth. Assignments include on-the-street interviews about false news items, video recreations

of actual media events, and creating commercial spots for fake products. Assignments include on-the-street interviews about false news items, video recreations of actual media events, and creating commercial spots for fake products. The goal of the class is to build a complex discourse around issues of representation, responsibility and perception by examining how the technological advancement in media production has altered our perception of the "real" and how it is often manipulated for emotional and political impact. We will approach the material as both critical media makers and devoted viewers.

hybrid studio/critique(5hrs)
all college elective

MPFV257X Video Installation Art
This video production class will focus on video as an art form though the creation of projects that include: multi-channel video installation, video and sculpture, live video mixing and new forms yet to be discovered. This course is for students who have a strong grasp of video art basics, and are looking to investigate the use of video with multi-screen set-ups, live feeds, sculptural environments and surround sound. Students should come to class with a project idea in mind, and should come out of class with a greater understanding of the commitment it takes to make a successful video art installation.

hybrid studio/critique(5hrs)
all college elective

MPFV258X Introduction to Film/Video
This course is designed to introduce you to contemporary filmmaking. The emphasis of the course will be on your personal work. In each class we will have a technical lecture, watch films by artists, and look at students work. The course will cover basic production in 16mm and digital video and include and introduction to lighting, sound production and digital editing. We will watch a variety of film and video work to generate discussion about how films express ideas.

hybrid studio/critique(5hrs)
all college elective

MPFV259X Digital Compositing
Digital Compositing is an introduction to the fundamentals of compositing, motion graphics and special effects. Students will develop skills in compositing after an introduction to the digital imaging and video skills necessary to work in After Effects.

hybrid studio/critique(5hrs)
all college elective

MPFV301X Handmade Film
This course is designed to introduce the student to the physicality of film by directly painting onto film and hand processing film.

hybrid studio/critique(5hrs)
departmental elective

MPFV303X Video Topics: Live Video
A workshop based studio that introduces artists live video processing for a variety of applications including but not limited to VJ culture, video streaming, live image processing, surveillance systems, video conferencing and wireless transmission such as podcasting. Focusing primarily on artistic experimentation with both analog and digital methods of production, this course with consider the history, theory, technology, aesthetics and techniques of live performance with video as both source and as a tool. Students are encouraged to collaborate with each other and others outside of the class in projects. Students will have the opportunity to work on a studio shoot and potential venues of distribution, installation and performance will be explored.

MPFV310 Junior Major Studio 1
This screening and critique yearlong course is a requirement for the junior year of the Film/Video major. The class explores film and video informed by changing media practice and by art. Screenings encompass installation and performance as well as single channel work. Both historical and contemporary work is presented. All work shown, including student work, is considered in relation to: semiotics, psychoanalysis, feminism, race, documentary practice, identity issues and representation.

Culturally Diverse Content
departmental requirement

MPFV311 Junior Major Studio 2
This screening and critique yearlong course is a requirement for the junior year of the Film/Video major. In the second semester, the class continues to explore film and video informed by media and by art. In addition to this content, the second semester explores contemporary issues in new media. The class examines how new media employs cinematic conventions while breaking the traditional role of the spectator in the viewing.

critique(4hrs)
Culturally Diverse Content
departmental requirement

MPFV312 Junior Production
This class is an introduction to studio production, using both the Arri-BL 16mm sync camera and digital video cameras. In this collaborative workshop class, students work in small teams on each other's films, producing a variety of personal productions. Students will learn practical studio production skills starting with pre-production planning, and will rotate through various crew duties in the shooting of each other's productions. The projects will be edited in the Avid.

hybrid studio/critique(5hrs)

MPFV313 Digital Media Topics
varies each semester

hybrid studio/critique(5hrs)
departmental elective

MPFV314 Advanced Editing
Building on the basic techniques of non-linear editing this 3 credit elective serves as a logical next step in mastering Avid non-linear editing. Students will study editing from an aesthetic rather than a technical perspective, to enhance editing skills beyond functional, software-driven techniques. We will examine how an editor creates a sense of time, space, tone, and rhythm in a film or moving image project. Sound/image relationships, including continuity and discontinuity, and professional and non-traditional working procedures are all examined through short editing assignments.

hybrid studio/critique(5hrs)
all college elective

MPFV317X Extreme Film Manipulation
A rigorous, tactile look at both the construction and deconstruction of film making through non-conventional means and manipulation. Topics to be covered include: non-traditional film projection, film performance and mixed media film installation. The class will examine various artists who have broken the rules of format to reconstruct and re-define the medium.

hybrid studio/critique(5hrs)
all college elective

MPFV319X Surround Sound
In the real world we are literally surrounded by sound: sound waves reflect off every surface in our environment, flying at our ears from every possible angle. In the world of recorded sound we use speakers to recreate the real world and are limited by the number and position of speakers at our disposal. In Surround Sound we look at using two and three-dimensional configurations of speakers to create highly realistic, unusual, enveloping, and/or spatially active sonic images. Topics include "5.1 audio" in video/film, multi-channel audio installation, real-time spatialization software, DVD authoring, and experimental music.

hybrid studio/critique(5hrs)

MPFV321X Cinematography and Lighting
"The image presupposes the idea and the thought. Photography is expressive when a skilled hand is unleashed on the neutral aspect of the object with the power of the lights that bite the space, dig into the depths of the volume, tear away every veil, and reveal the substance of things with strong teeth." S. Eisenstein. This course will deepen the student's understanding of cinematography and introduce the student to studio lighting. In this course, students will learn how cinematography is in the service of overall directorial or creative intent, while liberated to explore its own visual language. Technical and aesthetic concerns are given equal weight.

hybrid studio/critique(5hrs)
departmental elective

MPFV332X Advanced Media Topics
This container course is designed for students wishing to work on the making, presentation and distribution of work. Although the topic will rotate every semester, each course will address issues of small-scale production and presentation across a wide variety of formats. Topics will acknowledge the importance of studying media outside of single channel work.

hybrid studio/critique(5hrs)
departmental elective

MPFV335X Advanced Sound Topics
Advanced Sound Topics is a container course designed for students who have an interest in developing sound projects beyond the introductory level. The content rotates each semester but focuses on the conceptual rather than technological approaches to sound in art. The course emphasizes students' work and their commitment to progress both artistically and technically. Topics include: Surround Sound, Sound Installation, Interactive Sound Design, and Sound for the moving image.

hybrid studio/critique(5hrs)
departmental elective

MPFV392 Film/Video Course Assistantship

MPFV398 Film/Video Internship

MPFV399 Film/Video Independent Study

MPFV410 Senior Thesis Studio 1
This fall course is designed to facilitate the production of each student's thesis project. Projects will consist of at least one fifteen-minute film/video or five three-minute films/videos to be done by the end of the semester. Students may propose equivalent work in sound, installation or live performance and media work. Individual meetings will be held every other week for critique. Group meetings will take place twice a semester for class critique. There will be a variety of tech workshops and visiting artists who will look at students' work. In addition to this 3-credit class seniors will be required to take Issues in Contemporary Film/Video to gain familiarity with aspects of film and video history. Students will see and hear filmmakers and artists talk about their own work.

hybrid studio/critique(5hrs)
departmental requirement

MPFV411 S Senior Thesis Studio 2
This spring course is designed to facilitate the production of each student's thesis project. Projects will consist of at least one fifteen-minute film/video or five three-minute films/videos to be completed by the end of the semester. Students may propose equivalent work in sound, installation or live performance and media work. Individual meetings will be held every other week for critique. Group meetings will take place at least twice a semester for class critique. Senior review boards will be held in March for feedback on their thesis work-in-progress and to allow enough time for each student to tweak their projects by the end of the semester. Seniors are also required to take Issues in Contemporary Film and Video in order to gain familiarity with aspects of film and video history Students will see and hear filmmakers and artists talk about their own work.

hybrid studio/critique(5hrs)
departmental requirement

MPFV412X Contemporary Issues in Film/Video 1
This survey class will view film and video works by conte porary artists and media makers, in the context of historical works. Students will meet with the film and video artists presenting work at MassArt Film Society as well as the instructor for discussions of the work shown. Attendance is mandatory.

critique(4hrs)
departmental requirement

MPFV413 Contemporary Issues in Film/Video 2
This survey class will view film and video works by contemporary artists and media makers, in the context of historical works. Students will meet with the film and video artists presenting work at MassArt Film Society as well as the intructor for discussions of the work shown. Attendance is mandatory.

critique(4hrs)
departmental requirement
Culturally Diverse Content

MPFV4X6 Stop Motion Animation II
Students will work cooperatively on a short animated sequence designed to demonstrate and develop advanced stop motion animation skills. Topics will include miniature set construction and detailing, tabletop and practical lighting, motion control cinematography, front light /back light and compositing, casting of foam puppets, armature fabrication, use of surface gauges and frame grabbing, and puppet animation.

hybrid studio/critique(5hrs)
departmental elective

MPPH100 Intro Photo for Non-Majors
A beginning course for students with an interest in creative work and study in black and white photography. Teaches exposure controls, camera operation and rudimentary film development and printing.

hybrid studio/critique(5hrs)
all college elective

MPPH200X Intro to Color Photography for Non-Majors
An Introduction to the use of color photographic materials and the fundamentals of color printing. Technical skills on the use of color as an expressive medium are explored.

hybrid studio/critique(5hrs)
all college elective

MPPH204X Major Studio: Black & White
Introductory required course for majors which covers the fundamentals of black and white technique and aesthetics. Slide presentations and field trips are combined with principles of optics, cameras, film, photographic chemistry and darkroom techniques. Assignments covering various aspects of the medium are critiqued weekly.

seminar/hybrid(8hrs)
departmental requirement

MPPH206X Introduction to Digital Photography for Non-Majors
An introduction to the digital darkroom. Students will emerge from this class with a solid foundation in digital imaging skills. Technical focus will be on the current array of input and output options. The content of student work will be addressed in periodic critiques, and class discussions will emphasize the role of the computer in contemporary photography.

hybrid studio/critique(5hrs)
all college elective

MPPH260XMajor Studio: B&W Large Format
Introductory required course for majors which covers the fundamentals and aesthetics of black and white technique with the 4x5 view camera. Slide presentations and field trips are combined with principles of optics, cameras, film, photographic chemistry and darkroom techniques. Assignments covering various aspects of the medium are critiqued weekly.

seminar/hybrid(8hrs)
Culturally Diverse Content
departmental requirement

MPPH261X Major Studio: Color
This course for majors explores the use of color photography as an expressive medium. Color balancing skills and color theory are mastered and students examine the work of practitioners in the field through slide presentations and visiting artists.

Prerequisites: Major Seminar: Black & White
seminar/hybrid(8hrs)
Culturally Diverse Content
departmental requirement

MPPH2X2 Intermediate B/W for Non-Majors
Explores more extensively both aesthetic and technical dimensions of the medium.

hybrid studio/critique(5hrs)
all college elective

MPPH301 Introduction to Digital Photography
Intro to Digital Photo is a required elective for the photo major and a studio elective for non-majors. For the student who has conventional photo experience, this is an introduction to digital imaging techniques. Photoshop software basics, input and output options and their relationship to photography will be covered. Contemporary thought about digital photography is discussed. Content is emphasized in critiques.

hybrid studio/critique(5hrs)
departmental requirement

MPPH303 Alternative Camera, Alternative Techniques
An introduction to non-silver processes and to alternative types of cameras including plastic cameras, pinholes, and others. This class will include regular demonstrations as well as critique and research techniques for seeking out unusual photographic materials.

critique(4hrs)
departmental elective

MPPH304 Lighting for Photography
Students develop and refine a personal vision through long-term projects, more advanced technical knowledge and a deeper familiarity with uses in the medium. Slide presentations, critiques and visits to exhibitions are important elements of this class.

critique(4hrs)
all college elective

MPPH320X Major Studio: Large Format
A rigorous introduction to the use of the view camera. Weekly assignments and critiques address aspects of the view camera's special properties. In class discussions familiarize students with the importance of this equipment to the medium's history and contemporary practice.

seminar/hybrid(8hrs)
departmental requirement

MPPH323X Topics in Photography
A study of specific topics in photography, the subject and faculty change each time this course is offered. Past seminars have included "Photography Since 1945," "The Visual Diary" and "Contemporary Photographic Theory."

critique(4hrs)
Culturally Diverse Content

MPPH360X Major Studio: Digital Photography
This course is a rigorous introduction to the digital tools available to photographers. The course covers a wide array of topics, but an emphasis will be placed on digital image capture and the use of the computer as a parallel tool to traditional photographic practices. Weekly critiques will address students' aesthetic and technical progress and will be supplemented by readings, lectures and discussions that evaluate the role of the computer in contemporary photography. Students will emerge from this class with a solid foundation of these digital imaging practices as well as a methodology adaptable to emerging technologies.

seminar/hybrid(8hrs)
Culturally Diverse Content
departmental requirement

MPPH361X Junior Projects
Students develop and refine a personal vision through long-term projects, more advanced technical knowledge and a deeper familiarity with uses in the medium. Weekly critiques, slide presentations and group discussions are important elements of this class.

critique(4hrs)
Culturally Diverse Content
departmental requirement

MPPH373 Photo Techniques
Provides an in-depth knowledge of photographic chemistry and advanced black and white printing methods. Techniques covered are print tonight and bleaching, negative reducing and intensifying, variety of developers and archival finishing.

critique(4hrs)
departmental elective

MPPH374 Photo: Documentary
Production of a single, coherent body of work that documents a specific theme or idea. Proposals are initiated and discussed in first class; subsequent classes follow progress. The course includes related readings, discussions, and slide presentations.

critique(4hrs)
Culturally Diverse Content
departmental elective

MPPH377 Landscape Photo
An examination of ideas and issues in contemporary landscape photography. Emphasis is on critiquing student work, discussing ideas raised by contemporary landscape imagery, and developing a personal aesthetic.

critique(4hrs)
departmental requirement

MPPH379 Image and Object
Image and Object is a cross-media course that examines some of the possible intersections of photography and sculpture. The course will provide demonstrations of a number of photographic and sculptural processes, lectures about artists who work with both mediums as well as critiques, field trips and visiting artists. The emphasis in this course will be on making hybrid objects, on the development of individual projects and critiques.

hybrid studio/critique(5 hrs)
all college elective

MPPH392 PH Course Assistantship

MPPH398 PH Internship

MPPH399 PH Independent Study

MPPH400X Major Seminar: Senior Projects
Students develop a specific project to be worked on throughout the semester and formally presented at final review. Critique, visiting artists, and gallery visits, written thesis preparation, and preparation for a career in photography are the elements of this class.

seminar/critique(7hrs)
departmental requirement

MPPH401X Major Seminar: Senior Thesis
In the final semester of the major, students are expected to complete a body of work, participate in a class exhibition, finalize a written thesis and complete preparation for pursuing a career in photography. The class will consist of critique, field trips, visiting artists and lecturers.

seminar/critique(7hrs)
departmental requirement

MPPH402X Advanced Digital Projects
This course is designed to build upon a solid understanding of the digital tools available to photographers. Students are expected to develop their own ideas and work independently to create a cohesive group of dynamic images in response to the themes and critical issues discussed in class. Some technical guidance will be provided, but emphasis will be placed on weekly critiques, readings, discussions and lectures on contemporary trends in digital imaging practices.

critique(4hrs)

Polaroid Studio
This course is centered around using the specialized Polaroid 20X24 camera. Students work directly with the instructor to create work based in the studio. Students will learn lighting and collaborative techniques unique to the Polaroid.

lecture/seminar(3hrs)
all college elective

MPPH450X Visiting Artist Seminar
This course is designed to introduce students to leading practitioners in the field of contemporary photography on a biweekly basis. Talks by visiting artists, historians and curators will be organized by instructors. On off weeks, the course will break down into discussion sections to discuss the previous week's lecture, assigned readings, view additional materials or visit area exhibitions.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

MPPH460X Senior Projects
Students develop a specific project to be worked on throughout the semester and formally presented at final review. Weekly critiques of student work will be the emphasis of the course with time dedicated to developing artist statements, a written thesis paper, and preparation for a career in photography.

critique(4hrs)
departmental requirement

MPPH461X Senior Thesis
In the final semester of the major, students are expected to complete a body of work, participate in a class exhibition, finalize a written thesis and complete preparation for pursuing a career in photography. The class will consist of critique, slide lecturers, student presentations, and discussions on assigned readings.

critique(4hrs)
departmental requirement

MPSM200 Programming for Artists

MPSM200X Beat Research
This is a studio course in which students will produce work that is influenced by Hip-Hop music and culture. Students will learn the techniques of sampling, sequencing and drum programming using current music making software including reason, Live and ProTools, Most assignments will involve the creation of music/sound but we will also go over production of video and multimedia.

hybrid studio/critique(5hrs)
Culturally Diverse Content

MPSM202 Technical Theatre
This course aims to demystify basic lighting, rigging, sound and staging practices. Technical workshops will be conducted during class time where students work in teams to complete assignments. Demonstrations and lectures also include site planning, power distribution, and safety in the workspace. For credit the students will prepare and present their own personal projects using the class as crew and SIM's technology.

hybrid studio/critique(5hrs)
departmental elective

MPSM202X Integrating Text
This is a studio elective course designed to focus on use of the written word in a variety of media. Techniques/topics covered include: text in performance, editing, installation text, artist statements, text with image, and visual narrative. All media encouraged.

hybrid studio/critique(5hrs)
departmental elective

MPSM203 Video Sculpture
This class functions as a laboratory exploring video sculpture, installation, performance and site specific projections. Every day you use your body as a tool to manipulate materials, create physical objects and act on others. Through this process your body acts as an extension of your ideas, making them physically manifest in time. This class will explore objects, time and space using video as a tool and new material capable of acting on the 3D world.

hybrid studio/critique(5hrs)
all college elective

MPSM203X Digital Video Production and Editing
A studio elective which covers a limited number of topics in video production (e.g. audio, lighting) while focusing primarily on editing techniques for desktop digital systems. It includes comparisons between Final Cut Pro and Avid software/systems. Some experience with digital camcorders is assumed.

hybrid studio/critique(5hrs)

MPSM204 Lighting for Events and Installations
This course will explore the use of theatrical and commercial lighting, dimming and control units. The class will visit professional installations to learn the hardware and safety practices from working technicians. Students will design and build their own class projects.

hybrid studio/critique(5hrs)

MPSM205 Stagecraft & Technical Production
This course aims to demystify basic lighting, rigging, sound and staging practices. Technical workshops will be conducted during class time where students work in teams to complete assignments. Demonstrations and lectures also include site planning, power distribution, and safety in the workspace. For credit the students will prepare and present their own personal projects using the class as crew and SIM's technology.

hybrid studio/critique(5hrs)
all college elective

MPSM206X 2D/3D for SIM Majors
This studio course is particularly oriented towards SIM students who work intensively in 2D and 3D. Questions will include: what is the role of different media in our culture today, what does it mean to work in diverse media, what is the role of 2D/3D in SIM? Students develop and refine their vision in 2D and 3D through long-term projects that experiment with a variety of media as well as a deeper familiarity with uses of their own medium. Readings, critiques and visits to exhibitions and artists studios strengthen students conceptual thinking.

hybrid studio/critique(5hrs)
departmental elective

MPSM209X Performance Art Studio in Context
This course studies a selection of artists/artworks/movements that have redefined performance as an art form over time. Focus is on work since the Futurist movement of the early 1900s to the present, though earlier examples are included. During the course, students present their own written and performative responses to the artists/artworks/movements introduced. Skills for developing, directing and performing are introduced.

hybrid studio/critique(5hrs)
departmental elective

MPSM272 Sound Performance
Students will explore elements of sound performance, technical considerations including vocal techniques, content development and presentational context. Students present live sound pieces on a weekly basis.

critique(4hrs)
all college elective

MPSM273 Intro to Sound Studio
Students will explroe principles of electro, acoustic and digital sound processing, including audio recording, editing, mixing, and signal processing techniques. Students are required to present "live" or recorded sound pieces. Sound studio includes analog and digital synthesis, analog and digital recording and editing systems, signal processors. Weekly assignments. (fall term only)

hybrid studio/critique(5hrs)

MPSM276 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation.

hybrid studio/critique(5 hrs)
departmental requirement

MPSM277 The Moving Body
Movement is basic to all life, from the atomic to the astronomic level. This course explores the human body as an instrument for making art in space and time. Students will practice various physical disciplines based on contemporary dance techniques, yoga, and contact improvisation for example. They will be encouraged to observe movement in the world around them as source material. Students will work individually and in groups to create their own movement pieces. In-depth critiques, discussion, and revision of works will reinforce the importance of process in this class. Students will complete several short assignments as well as one final movement project of their own choosing. This course will also consider sound, objects, and environments in relation to movement. Students will be encouraged to make direct relations between their principal fields of artistic interest and time-based performance. Some readings and video will be included to introduce students to the various forms that movement has taken in twentieth century live art.

hybrid studio/critique(5hrs)
Culturally Diverse Content

MPSM279 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation.

hybrid studio/critique(5 hrs)

MPSM282X Contemporary Dance Techniques
This class will focus on the physical techniques of modern dance. The emphasis is on developing strength, flexibility and agility as well as the ability to remember movement sequences and to project one's physical/emotional being into space.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental elective

MPSM2XX Live Events
In this course, students propose, develop and present short live events with an emphasis on generating and describing ideas. We'll explore many forms of live events – from the broadest definitions to contemporary performance art. In an artistic context, a live event might be a musical performance, spoken word, audience participatory event, street performance, interactive installation, Internet artwork, street theater, ritual, etc. The course will also introduce various contemporary technologies that extend the reach of live artworks. Through an historical survey of live events (intentionally artistic or otherwise) exposure to performance technologies, field trips, discussion, and critique of student work, this course will investigate the art of effectively shaping live events that communicate their artistic intentions. Students will create scripts for and direct short live events using time, space, classmates, objects, and technologies available to them.

hybrid studio/critique(5hrs)

MPSM300 Electronic Projects for Artists
The purpose of this studio course is to provide skills and information that will be useful for artists who use electronic devices in their artworks.

hybrid studio/critique(5hrs)

MPSM306 Art & the Internet II
This course is a fine arts studio elective that explores the Internet as a medium for artistic expression and distribution and reviews the nuts and bolts of HTML and client/server technologies. The course reveals the potential for multimedia (sound, moving image, interactivity) on the Web and suggests the special considerations involved in web-based work.

hybrid studio/critique(5hrs)

MPSM307 On the Spot
As human beings, we carry with us precious instruments for expression - the body and the voice. This course explores perception - looking and listening - as a tool for making instantaneous performance choices. We will work through a series of improvisational techniques from concepts of "action Theater" to contact improvisation. Students will work individually, in duets, and in groups to explore gesture, space, time, energy, intention and the voice. We will experiment with the voice by "sounding" as well as by speaking. The course may also consider objects and environments in relation to performance. Students will be encouraged to make direct relations between their principal fields of artistic interest and time-based, improvisational performance. Some readings and video may be included to introduce students to the various forms that improvisation has taken in twentieth century live art.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

MPSM308 Nature, Science & Art
What is the nature of space and time? How do various astronomical events affect cultural trends? What can evolution teach us about human behavior? What is the nature of matter and energy at the smallest and largest scale of the universe? Student will explore the basic elements of the physical universe, creating art projects which describe or connect aspect of nature, art and science.

hybrid studio/critique(5hrs)
departmental elective

MPSM309 Public Art
This course will cover many aspects of the field of public art as it impinges upon issues relating to architecture, temporal events, permanent and temporary installations, sculpture, and environmental design. The emphasis will be on creating and developing concepts for public projects with sketches, written proposals, plans, models, demos, video/audio tapes,and other appropriate materials. There will be ongoing disc- ussions on the development of projects from initial concept to complete, budgeted proposal.

hybrid studio/critique(5hrs)
departmental elective

MPSM309X Intro to Kinetic Art
This course is intended for object makers, to introduce motion into their sculpture. An overview on the history of kinetic art is provided to inspire a richness of conceptual thinking. The course is directed toward a final project of the student's design, which may be sculpture, installation, performance, costume, robotics, toys, etc. Issues covered include: mechanism design and troubleshooting, hand cranks, ratchets, solenoids, motors, drive systems, and basic steelworking techniques aimed at building safe and reliable kinetic art.

MPSM310 Interactive 2D Animation
This class will introduce students to the techniques for creating 2D animations in a timeline-based digital environment. Macromedia's "Flash MX" will be the primary software used in this course. In addition to traditional animation techniques (such as key framing and 'tweening') programmable interactivity using Action Scripting will also be covered. Finished animations may be written to film, videotape, or CD-ROM. Techniques for uploading animations for distribution through the Internet will be introduced.

hybrid studio/critique(5hrs)
departmental requirement

MPSM311 Electronic Projects for Artists II: Digital
This course introduces students to computer interfaces for connecting interactive sculpture, performance and installation with software. Course content includes microcontrollers, electrical sensors, custom-made circuits and programming. No previous programming experience is necessary.

practicum/mix (6hrs specify)
departmental elective

MPSM312X Projects in Interrelated Media
This is a critique course where students produce and present interrelated media artworks in progress or in final form. This course is closely modeled after the studio for interrelated media major studio. Additionally, rotating faculty also present emerging topics related to interrelated media for discussion. For SIM Majors this course provides a more intimate setting to work through artworks-in-progress.

open elective

MPSM313 Performance in Video Space
This course explores the unique combination of performance and video time/space. The course addresses the particular issues of creating performances with real or implied human presence within and for the parameters of the video medium itself. We will consider framing; movement of subject, camera, environment, and editing; ways of addressing the camera by the performer(s). This course is not about making documentaries of live performance.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

MPSM313X Beat Research II
This course is designed for students who have already taken Beat Research 1 and wish to continue making art in a community of Beatmakers and electronic musicians. Emphasis will be on critiques, the sharing of advanced techniques and the organizing of media for presentation outside of the class (audio CD, video DVD, live performance etc.)

hybrid studio/critique(5hrs)
Culturally Diverse Content

MPSM315 Projects in Video Projection
Building onto the 'Video Sculpture' course, this advanced level class focuses on developing three concept driven projects, concentrating on the interaction between the physical installation and the video image, sound and edits. Students will be encouraged to explore a range of works which may include: performance in video, interactive and multi-channel video, site specific and public installation.

hybrid studio/critique(5hrs)
all college elective

MPSM315X Streaming Media/Web Video
This course introduces students to technology, aesthetics and techniques involved in distributing video over networks, the Internet in particular. Artists in the course will create video work in a variety of formats including streaming video.

hybrid studio/critique(5hrs)

MPSM316 Programming for Artists
An in-depth introduction to computer programming for artistic applications, focused around the Max/MSP/Jitter programming language. Students will learn the fundamental skills required to develop their own software tools and interfaces for the manipulation and synthesis of audio and video, with a focus on applications in installation, composition, and performance. Other programming languages, such as SuperCollider, Stamp Basic, and C, will also be explored. This is a workshop in which artists will develop methods of expressing their thoughts and feelings about art and artistic concerns. It will include methods and techniques for describing, analyzing, and criticizing artworks in the context of the studio.

hybrid studio/critique(5hrs)

MPSM317X Interrelated Media Seminar
This is a critique course where students produce and present interrelated media artworks in progress or in final form. This course is closely modeled after the Studio for Interrelated Media major studio. Additionally, rotating faculty also present emerging topics related to interrelated media for discussion. For SIM Majors this course provides a more intimate setting to work through your artworks-in-progress.

critique(4hrs)
Open elective

MPSM319X Events Planning and Production
This course is for those wjo are actively involved in organizing and producing events and exhibitions throughout the year. It is required for Eventworks producers and Godine Family Gallery manager. Students will meet with the instructor one-on-one throughout the semester, additionally the class will meet periodically as a group to discuss general production issues. It is also open to those not involved in Eventworks or Godine Gallery but that have another event(s) in mind.

hybrid studio/critique(5hrs)

MPSM324X Performance, Art & Politics
In this studio course, students will be introduced to historical examples of politically-engaged performance art as a context for creating their own work. This will include the creation of original performance art works by adapting techniques which were developed by the Czech Underground which built a platform for the artists-run "Velvet Revolution" of 1989. For students without experience in video, the course will also introduce the basic tools and principles of video production.

hybrid studio/critique(5hrs)
all college elective

MPSM373 Intermediate Sound Studio
Students will learn advanced audio recording techniques, composition skills, listening skills, and critical skills. Students are required to present recorded sound pieces. Computer and electronic music studio includes analog and digital synthesis, advanced digital hardware and software and interactive music systems.

hybrid studio/critique(5hrs)

PSM376 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation.

hybrid studio/critique(5hrs)
departmental requirement

MPSM377X Choreography & Performance
This course will focus on students' developing their own performance pieces. Those pieces may be "dance" pieces in any number of styles, or they may be "performance art" or live site-specific works, or spoken word or music pieces that involve the use of the body in space and time. However, even in the dance pieces, emphasis will be on developing an individual voice or movement vocabulary and on conceptual clarity.

hybrid studio/critique(5hrs)

MPSM378X Projects in Choreography and Performance
This course will focus on refining choreographic and performance techniques. Students will initiate and develop performance pieces, which may be "dance" pieces in any number of styles,"performance art" ,live site-specific works or spoken word pieces that involve the use of the body in space and time.

MPSM379 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation.

hybrid studio/critique(5 hrs)

MPSM380X Words & The Web
This class investigates words as a primary unit of communication on the web. Examples of web journals, email, dynamic news sites, eBooks, translation software, search engines, guestbooks, spoken word, and dynamic typography are presented. Students create web-based artwork that explores the idea of the written word and spoken language. Issues of conceptual development, visual language, intentionality and functionality, and future trends are presented. Necessary skills for web site publishing are introduced. This class is designed to provide an opportunity for immersion in these tools - in all their complexity - as they are used for making personal art.

hybrid studio/critique(5hrs)

MPSM392 SIM Course Assistantship

MPSM399 SIM Independent Study

MPSM401 Art & the Internet I
This course is a fine arts studio elective that introduces the Internet as a medium for artistic expression and distribution as well as the nuts and bolts of HTML and client/server technologies. The course also introduces the potential for multimedia (sound, moving image, interactivity) on the Web and suggests the special considerations involved in web-based work. A survey of the creative uses of the Internet by a variety of artists is included.

hybrid studio/critique(5hrs)
all college elective

MPSM402 Art, Life and Money
This course is targeted towards soon-to-graduate art students who are thinking about the practicalities of continuing life as in independent artist after art school. Throughout the semester students will meet graduates of the Studio for Interrelated Media as well as others pursuing unconventional artistic paths. Through discussion, presentations and field trips, issues surrounding the realistic struggles of maintaining life as an independent artist alongside the celebration of such a choice will be explored. The course will attempt to demystify tax responsibilities, non-profit organization opportunities, and grant-writing. Students will interview artists as well as research methods for balancing art, life and money after school. Students will also practice writing their artist statement and resume and create a personal five year plan using any media.

lecture/seminar(3hrs)

MPSM476 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation.

hybrid studio/critique(5 hrs)

MPSM479 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation.

hybrid studio/critique(5 hrs)

MPSM4X4 A Survey of Performance Art
This course studies a selection of artists/artworks/movements that have redefined performance as an art form over time. Focus is on work since the Futurist movement of the early 1900s to the present, though earlier examples are included. During the course, students present their own written and performative responses to the artists/artworks/movements introduced. Skills for developing, directing and performing are introduced. This course is a performance studio.

hybrid studio/critique(5hrs)

MPSM4X7 Sound Installation
This course introduces fundamental skills and concepts related to the creation of sound installation art, including acoustics, psychoacoustics, strategies for sonic display, the workings of analog and digital sound technology, and basic electronics. A survey of historical and recent works explores various approaches to sound installation. Students propose, plan and complete their own installations over the course of the semester.

hybrid studio/critique(5hrs)
departmental elective

MPSM4X8 Sound Installation 2

MPSM4XX Interactive Multimedia
This is an advanced computer art course in creating interactive software applications integrating text, sound, graphics, and animation. Students will learn how to bring all of these elements into a digital environment and how to organize and combine them into multimedia software that can be distributed as a CDROM.

MEDIA AND PERFORMING ARTS FACULTY

ERICKA BECKMAN, PROFESSOR
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MFA CALIFORNIA INSTITUTE OF THE ARTS

BARBARA BOSWORTH, PROFESSOR
BFA BOWLING GREEN STATE UNIVERSITY
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OF EDUCATION

RYAN TEBO, ASSISTANT PROFESSOR
BFA ALLEGHENY COLLEGE
MFA SYRACUSE UNIVERSITY

Fine Arts 3D

No matter their medium of choice, students in fine arts 3D are encouraged to push the boundaries of their creativity and the disciplines in which they work. The fine arts 3D department is dedicated to the creation of the artistic object in one of five media: ceramics, fibers, glass, metals, or sculpture. Students begin with the study of structure, form-making, idea development, tool handling, and studio safety. They then advance to classes that develop and refine their aesthetic vision and build their technical, conceptual, and critical skills in their chosen medium.

METALS courses cover all major metalworking techniques, from wax casting to die forming.

FIBERS courses instruct students in weaving, surface design, hand papermaking, interlacing, dyeing, constructions, and collage.

GLASS courses teach a variety of hot and cold fabrication techniques for creating both vessels and sculptural forms.

SCULPTURE courses help students develop skills in moldmaking, foundry, wood-working, and welding, as well as in building processes using various media.

CERAMICS courses focus on ceramic casting, architectural ceramics, and clay and glaze materials.

Students gain first-hand knowledge about professional artists working in various 3D media through field trips to area studios, galleries, and museums, as well as through a vibrant program of topical symposia and visiting artists. Fine arts 3D faculty are working artists with close ties to the contemporary art world in Boston and beyond.

METALS PROGRAM REQUIREMENTS

Through the creation of jewelry, functional objects, and sculpture, students in the metals program give form to their artistic vision. The metals program combines direct practice with conceptual problem solving. Students explore the methods and motives behind both traditional and contemporary metal work, learning how objects are informed by their historical contexts. Coursework is offered in all major metalworking techniques, including vacuum and centrifugal lost wax casting, vulcanized and silicone mold processes, hydraulic press techniques and die forming, and three-dimensional modeling and CNC milling. Students also learn to construct jewelry from both base and precious materials. Facilities available to students in the metal program accommodate work in welding, fabrication, machine tool and foundry processes, and blacksmithing.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
Studio Elective	F/S	3	
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD201	3D Design: Projects in Wood	F	3
3DML210	Beginning Metals	F	3
3DTD200	3D Design: Concepts & Processes	S	3
3DML220	Intermediate Metals	S	3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DML300	3D Seminar: Metals**	F	3
3DML300	3D Seminar: Metals**	S	3
3DML350	Advanced Metals Studio**	F	3
3DML350	Advanced Metals Studio**	S	3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	Fine Arts 3D Sr Seminar	F	3
3DML401	3D Seminar: Metals**	S	3
3DML450	Advanced Metals Studio**	F	3
3DML450	Advanced Metals Studio**	S	3
HART	Elective		3
LA-SS/LW/MS	Elective		6
	Studio Electives		9
	Total Credits		30

* Up to 9 studio elective credits may be fulfilled by taking LA courses.
**Junior and Senior students must enroll each semester in 3D seminar and Advanced Studio.

SUMMARY

Studio Foundation	18
Metal/TDA	36
Liberal Arts	30
HART	12
Studio Electives*	24
Total Credits	120

FIBERS PROGRAM REQUIREMENTS

One of the world's oldest art forms, fiber is a rich source of creative inspiration. The fibers program teaches students both traditional and innovative techniques for working with fiber in two and three dimensions. Courses are offered in weaving, surface design, hand papermaking, interlacing, dyeing, constructions, and collage. Students are encouraged to investigate fibrous materials for their potential as sculptural, architectural, and functional objects and for their use in mixed-media installations and site-specific environments. Advanced seminars provide an opportunity to discuss current contemporary art-making issues in fibers. Students research the topics and artists important to their own development, and visiting artists, slide lectures, studio visits, and exhibitions enrich classroom discussions. The program emphasizes creative approaches to design, the use of new media including computer applications, and the accumulation of technical knowledge. Facilities include a room dedicated to papermaking and space for the construction of large-scale fiber projects.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
Studio Elective		F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD201	3D Design: Projects in Wood	F	3
3DTD200	3D Design: Concepts & Processes	S	3
3DFIB	200 Level Fibers Electives	F/S	6
LALW200	Literary Traditions	F	3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DFB300	3D Seminar: Fibers**	F	3
3DFB300	3D Seminar: Fibers**	S	3
3DFB350	Advanced Fibers Studio**	F	3
3DFB351	Advanced Fibers Studio**	S	3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	Fine Arts 3D Sr Seminar	F	3
3DFB401	3D Seminar: Fibers**	S	3
3DFB450	Advanced Fibers Studio**	F	3
3DFB450	Advanced Fibers Studio**	S	3
HART	Elective		3
LA-SS/LW/MS	Elective		6
	Studio Electives		9
	Total Credits		30

*Up to 9 studio elective credits may be fulfilled by taking LA courses.
**Junior and Senior students must enroll each semester in 3D seminar and Advanced Studio.
Students are encouraged to take one or two 3DTD theme course as well as professional Fibers electives.

SUMMARY

Studio Foundation	18
Fibers/TDA	36
Liberal Arts	30
HART	12
Studio Electives*	24
Total	120

GLASS PROGRAM REQUIREMENTS

The glass program encourages students to experiment with glass as a medium for individual expression, through the creation of vessels and sculptural forms. The glass program introduces students to technical processes such as glassblowing, hot pour casting, and cold glass fabrication, as well as kiln-related processes such as fusing, slumping, and casting. In recognition of the centuries-old glassmaking tradition, students also gain an understanding of historical glass techniques and how they inform current practices.

The well-ventilated glass shed includes separate rooms for working with hot and cold processes and includes equipment used to cut, grind, polish, drill, and sandblast glass. Advanced seminars and glass studio provide an opportunity to discuss current contemporary art-making issues in glass. Students research the topics and artists important to their own development, and visiting artists, slide lectures, studio visits, and exhibitions enrich classroom discussions.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD201	3D Design: Projects in Wood	F	3
3DGL231	Glassblowing	F	3
3DTD200	3D Design: Concepts & Processes	S	3
3DGL232	Cold Glassworking Techniques	S	3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DGL300	3D Seminar: Glass**	F	3
3DGL300	3D Seminar: Glass**	S	3
3DGL350	Advanced Glass Studio**	F	3
3DGL350	Advanced Glass Studio**	S	3
CLW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	Fine Arts 3D Sr Seminar	F	3
3DGL400	3D Seminar: Glass**	S	3
3DGL450	Advanced Glass Studio**	F	3
3DGL450	Advanced Glass Studio**	S	3
HART	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

* Up to 9 studio elective credits may be fulfilled by taking LA courses Students are encouraged to take one or two TDA Theme courses as well as all professional glass electives.
**Junior and Senior students must enroll each semester in 3D seminar and Advanced Studio.

SUMMARY

Studio Foundation	18
Glass/TDA	36
Liberal Arts	42
Studio Electives*	24
Total	120

SCULPTURE PROGRAM REQUIREMENTS

Whatever their chosen medium, students' passionate engagement in art making is key to their success in the sculpture program. The sculpture program offers instruction in working with a wide range of media, including stone, wood, mixed media, glass, fiber, and metal. Students develop familiarity with technical processes including mold- making, foundry, woodworking, and welding, as well as with building processes using various media. In addition to this practical knowledge, students gain an understanding of conceptual and installation issues affecting their chosen medium. To enhance students' familiarity with form, the program emphasizes cross-disciplinary study. Students who elect to study figurative sculpture and anatomy, for example, are encouraged to take studio courses in movement. Students interested in kinetic and/or multimedia works explore computer-controlled devices and other new technologies. Advanced seminars and "theme classes" explore issues common to all three-dimensional arts, such as narrative, functionality in art and design, mixed media, installation, public art, and art as object and image.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD201	3D Design: Projects in Wood	F	3
3DTD200	3D Design: Concepts & Processes	S	3
3DSC	200 Level Sculpture Electives	F/S	6
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DSC300	3D Seminar: Sculpture**	F	3
3DSC300	3D Seminar: Sculpture**	S	3
3DSC350	Advanced Sculpture Studio**	F	3
3DSC350	Advanced Sculpture Studio**	S	3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	Fine Arts 3D Sr Seminar**	F	3
3DSC400	3D Seminar: Sculpture**	S	3
3DSC450	Advanced Sculpture Studio**	F	3
3DSC450	Advanced Sculpture Studio**	S	3
HART	Elective		3
LA-SS/LW/MS	Elective		3
LA-SS/LW/MS			
	Elective		3
	Studio Electives		9
	Total Credits		30

* Up to 9 studio elective credits may be fulfilled by taking LA courses Students are encouraged to take one or two TDA Theme courses as well as all professional glass electives.
**Junior and Senior students must enroll each semester in 3D seminar and Advanced Studio. Students are encouraged to take one or two 3DTD Theme courses as well as all professional Sculpture electives.

SUMMARY

Studio Foundation	18
Sculpture/TDA	36
Liberal Arts	30
HART	12
Studio Electives	24
Total	120

CERAMICS PROGRAM REQUIREMENTS

Whatever their chosen medium, students' passionate engagement in art making is key to their success in the sculpture program. The sculpture program offers instruction in working with a wide range of media, including stone, wood, mixed media, glass, fiber, and metal. Students develop familiarity with technical processes including moldmaking, foundry, woodworking, and welding, as well as with building processes using various media. In addition to this practical knowledge, students gain an understanding of conceptual and installation issues affecting their chosen medium. To enhance students' familiarity with form, the program emphasizes cross-disciplinary study. Students who elect to study figurative sculpture and anatomy, for example, are encouraged to take studio courses in movement. Students interested in kinetic and/or multimedia works explore computer-controlled devices and other new technologies. Advanced seminars and "theme classes" explore issues common to all three-dimensional arts, such as narrative, functionality in art and design, mixed media, installation, public art, and art as object and image.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD201	3D Design: Projects in Wood	F	3
3DCR202	Handbuilding	F	3
3DTD200	3D Design: Concepts & Processes	S	3
3DCR203	Wheelworking	S	3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DCR300	3D Seminar: Ceramics **	F	3
3DCR300	3D Seminar: Ceramics**	S	3
3DCR350	Advanced Ceramic Studio**	F	3
3DCR350	Advanced Ceramic Studio**	S	3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	Fine Arts 3D Senior Seminar	F	3
3DCR400	3D Seminar: Ceramics**	S	3
3DCR450	Advanced Ceramic Studio**	F	3
3DCR450	Advanced Ceramic Studio**	S	3
HART	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		9
	Total Credits		30

* Up to 9 studio elective credits may be fulfilled by taking LA courses Students are encouraged to take one or two 3DTD Theme courses as well as all professional glass electives.
**Junior and Senior students must enroll each semester in 3D seminar and Advanced Studio. Students are encouraged to take one or two 3DTD Theme courses as well as all professional ceramics electives including 3DCR302: Ceramic Materials: Clay; 3DCR303 Ceramic Materials: Color and Surface.

SUMMARY

Studio Foundation	18
Ceramics/TDA	36
Liberal Arts	30
HART	12
Studio Electives	24
Total	120

FINE ARTS 3D
COURSE DESCRIPTIONS

3DSC304 Ceramic Sculpture
Ceramic Sculpture is an advanced elective studio course which includes both aesthetic and technical information applied to producing contemporary ceramic sculpture. Over the semester, discussions concerning the potential of ceramic technologies and uses surrounding the 'art object' and sculpture will be built into the content of studio projects/ investigations. Slide and book lectures will include objects of various cultures and periods. Presentation of objects, installation, site-specific and environmental art in nature and architecture will also be discussed and experienced. Through involved exploration, each student should expect to produce work which reflects personal technical and conceptual development.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC304X Advanced Metal Projects
This course offers to students who have successfully completed any of the beginning Metal shop classes a venue to further enhance their hand and conceptual skills. Projects will be generated individually by each of the students, and they will each develop a series of works based upon their preferred medium. Drawings, process plans, and critiques will be an integral part of the class. Students will be expected to present their work to the class for feedback all during the process. Advanced Welding, fabrication, blacksmithing, and foundry will be covered on an as needed basis.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC320X Video Sculpture
Open to graduate and undergraduates interested in video sculpture, installation, performance and site specific work. Every day you use your body as a tool to manipulate materials, create physical objects and act on others. Through this process your body acts as an extension of your ideas, making them physically manifest in time. This class will explore objects, time and space using the video as a tool and new material capable of acting on the 3D world.

critique(4hrs)
all college elective

3DSC333 Sculptural Glass
Aesthetic and technical information that applies to contemporary glass sculpture. Projects include personal concept development with glass technologies, investigations into kiln processes, including pate de verre, slumping, and mixed media. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique(5hrs)

3DSC350 Adv.Studio: Sculpture
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC351 Adv.Studio: Sculpture
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC353 Metals Fabrication & Blacksmithing
Development of skills and techniques used in ferrous and nonferrous metal object making. Students learn hot forge processes and machine tooling. Projects incorporate conceptual experimentation and technical skill development. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC354 Anatomical Structure
An in-depth study of the bones and muscles of the human figure, working primarily in 3D form. Course covers movement, proportions, and development through growth and aging.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC379 Image and Object
Image and Object is a cross-media course that examines some of the possible intersections of photography and sculpture. The course will provide demonstrations of a number of photographic and sculptural processes, lectures about artists who work with both mediums as well as critiques, field trips and visiting artists. The emphasis in this course will be on making hybrid objects, on the development of individual projects and critiques.

hybrid studio/critique(5hrs)
all college elective

3DSC392 SC Course Assistantship

3DSC398 SC Internship

3DSC399 SC Independent Study

3DSC3X0 Advanced Figurative Sculpture
hybrid studio/critique(5hrs)

3DSC3X1 Bladesmithing
Course will include a compressed pattern welding (Damascus steel) tutorial with students grouped in pairs to produce the pattern welded steel for their projects. Second phase will include knife design and construction. Third phase will include fabrication and finishing of projects.

all college elective

3DSC3X2 Technology and Culture
This is a studio course open to beginning and advanced students. The course will focus on the interrelationship between technology and culture and dedicated to the study of historically significant artifacts.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC3X9 Advanced Wood Sculpture
This is a hands-on studio course focusing on sculptural object making, using wood as a medium. The course will integrate intuitive approaches and structured processes through direct engagement with the material. In addition to guiding the student through the various technical hurdles encountered as the projects unfold, an equal stress is placed on the development of ideas and intent. Investigations in planning and prototyping, multiples production and large-scale works will also be included.

hybrid studio/critique(5hrs)
all college elective

3DSC400 3D Seminar: Sculpture
A forum for discussion of current issues related to contemporary sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar(3hrs)

3DSC4013D Seminar: Sculpture
A forum for discussion of current issues related to contemporary sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar(3hrs)

3DSC450 Adv.Studio: Sculpture
Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
departmental requirement

3DSC451 Adv.Studio: Sculpture
Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
departmental requirement

3DTD200 Concepts and Processes
Projects cover conceptual problems, drawings, three-dimensional formal design problems, and basic structural engineering.

hybrid studio/critique(5 hrs)

3DTD201 Projects in Wood
An introduction to object building in the woodshop. Students are instructed in the proper use and application of hand and power tools, material selection, and safety issues. Weekly projects incorporate design/concept problem solving with various construction form making techniques.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DTD205X Artist Resource Projects
Mass Art is an institution... but it doesn't have to look like one! There are many needs that the college has for stairway banisters, planters, railings, conference tables, signage etc. This course is a focused effort to address some of the needs of the college as a professional, creative opportunity. Students select one or more college need projects for the class to address.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DTD220X Technical Drawing

3DTD300 Drawing for Object Makers
A drawing studio in which students can explore different methods and applications of drawing appropriate for object makers. Discussion and projects include using drawing as a tool to understand space, to discover the various possibilities of an object, and/or to incorporate it with an object. Students are encouraged to experiment with various materials, techniques and formats.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DTD300X History of Adornment
This lecture based course is designed to provide a deeper understanding of the jewelry traditions in non-western and western cultures. Different topics are thematically organized and examine historic and contemporary contexts through slide lectures. The lectures are complemented by a library tour, fieldtrips, visits to local museum collections, current gallery exhibitions and visiting artist lectures (which are organized by the Metals Area). Ongoing class discussions focus on related topics and assigned reading material. Part of the class is geared towards strengthening presentation and research skills.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

3DTD310 Theme: Narrative
An investigation of traditional and modern uses of symbols through objects and place. Projects cover storytelling, literary comparisons, and analogies with ancient and personal ritual objects and images.

hybrid studio/critique(5hrs)

3DTD312 Theme: Installation
An examination of issues of site and space as a primary component in contemporary art making. Projects deal with site specificity particular to sociopolitical and psychological issues, multimedia possibilities, and temporal conditions. The course also addresses issues related to documentation of installation work.

hybrid studio/critique(5hrs)

3DTD313 Mixed Media
Emphasizes the use of mixed media in developing individual sculptural approaches. Various technical materials and processes are incorporated into course content. Experimental attitudes in creating objects and installations are encouraged.

hybrid studio/critique(5hrs)

3DTD319X Computers for Object Makers
This course is designed for students who are either 3D majors or are 3D oriented in their current work. In this class instruction and practice with computer applications is offerd to familiarize students with methods of 3D modeling and using the computer to create interactive environments as part of their work.

hybrid studio/critique(5hrs)

3DTD392 TDA Course Assistantship

3DTD398 TDA Internship

3DTD399 TDA Independent Study

3DTD3X3 Illuminated Art
The class will focus on art that is illuminated; from functional lamps to sculpture that contains light or is dependent on light to achieve the artist's intended concept. We will experiment with electric lamps, forms illuminated from within, and the illumination of spaces. Slide lectures, demonstrations and assignments will be given. Class workshops, discussions and critiques will be held. No particular medium will be emphasized, The class is open to junior and senior students from any department. It will be necessary for students to have access to their studios.

lecture/seminar(3hrs)

3DTD3X4 Lost Historic Wall Painting
This course will focus on the issues related to both theory and practice. Students will research and analyze part of an accurate replica of the interior cupola of the Gwozdziec synagogue, which was originally built in the seventeenth century and destroyed during the Nazi invasion of Poland during WW II.

Culturally Diverse Content

3DTD3X5 Poland: Documenting Historic Wooden Architecture
This program is designed for students whose interests may include: Poland, Czech Republic, historical wooden structures, Eastern European history, preservation, documentation, medieval carpentry and participating in a remarkable international experience. This year, the course will have two components. Students will first travel to historic sites in Poland and work as a team to document a selected wooden structure from the seventeenth century through measured drawings and photography of architectural details and artifacts. Poland's wooden architecture includes Catholic and Orthodox Christian churches, mosques and synagogues. Today many of these early wooden structures in Poland need restoration and documentation. Second, students will travel to the Czech Republic and join an international team of traditional timber frame carpenters that will be using a twenty first century working replica of a fourteenth century human-powered crane in the authentic restoration of the Castle Tocnik, located twenty miles east of Prague. Students will work along side world-class experts, reside in the castle, be an active part of the restoration project and travel to historic sites.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

Culturally Diverse Content
all college elective

3DTD3X6 Assemblages in Wood
This course is open to students from any major who have met the prerequisites. There will be an emphasis on developing an understanding of the dynamic relationship between form, subject, and content. A wide range of wood-related techniques and processes such as joinery, wood lamination, carving, framing, steam bending, finishes, history of wood may be presented through slide presentations, discussions, demonstrations and field trips.

hybrid studio/critique(5hrs)

3DTD400 FA3D Senior Seminar
An examination of the business aspects of being an artist and a survey of career options and graduate school possibilities. Various professionals visit the class, including accountants, gallery directors, curators, lawyers, working artists, and public art directors. Students prepare a professional portfolio, which includes a resume and statement of intent, and give several presentations. Students are required to leave a copy of these materials in the FA3D office upon graduation. This course is required of all seniors in FA3D and is offered in the fall.

lecture/seminar(3hrs)

TRV100 Arts and Culture of Brazil
A study- travel course to Brazil which includes a semester-long weekly class meeting and a two week study program in Brazil. This course gives students a comprehensive overview of the arts, culture and history of Brazil from the colonial period through to the contemporary period including the influences of both the Portuguese and African cultures. The course focus is on the visual arts, including fine arts and ar-

chitecture, and their cultural influences, including literature, music and dance. This course may be registered for either Studio or Liberal Arts credit. Students who are registering the course for Liberal Arts credit must write a 10 page paper on a specific topic approved by the faculty.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

Culturally Diverse Content

3DCR202 Ceramic Handbuilding

Exploration and instruction to develop technical, aesthetic, and skills in ceramic handbuilding processes. Projects are geared toward using clay as a versatile material for all types of object making. Students investigate historical and contemporary artists and techniques. Various tools include the slab roller, extruders, plaster molds, and sand blaster. Slip/glaze applications include both high- and low-fire techniques with gas and electric kilns.

hybrid studio/critique(5 hrs)
Culturally Diverse Content

3DCR203 Wheelworking

An introduction to the potter's wheel as a tool for clay form making. Projects explore various techniques, development of skill and experimentation with functional and nonfunctional formats. Slip/glaze applications include both high- and low-fire techniques with gas and electric kilns.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement/elective

3DCR251 Figurative Clay

hybrid studio/critique(5 hrs)

3DCR2X5 Image and Clay

Encourages the discovery and development of personal imagery and the integration of these images with the student's clay work. This course serves as a liaison between 2D image making including photography, painting, printmaking and sculpture. Ceramic material awareness is stressed only to the degree that it is needed to transpose the student's extensive two-dimensional explorations into three-dimensional format. All clays, means of firing, three-dimensional formats and two-dimensional possibilities can be considered.

hybrid studio/critique(5hrs)

3DCR2X6 Tableware

Provides the conceptual framework and the processes with which to produce functional pottery. Employing handbuilding, wheel working, plaster molds, and a varieety of firing options, students are encouraged to produce place settings, serving dishes, and teapots. Developing form language with both design and sculptural considerations, students will create pottery for utilityand as vehicles for personal expression. Experience is beneficial.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DCR300 3D Seminar: Ceramics

A forum for discussion of contemporary art making issues in the medium of clay. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop two bodies of work for each semester. This work must explore different technical areas of clay object making and firing. An active journal with source material related to the student's work is required, as are mid-semester critiques and final semester review boards.

hybrid studio/critique(5 hrs)
Culturally Diverse Content
departmental requirement

3DCR3013D Seminar: Ceramics

A forum for discussion of contemporary art making issues in the medium of clay. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop two bodies of work for each semester. This work must explore different technical areas of clay object making and firing. An active journal with source material related to the student's work is required, as are mid-semester critiques and final semester review boards.

hybrid studio/critique(5 hrs)
Culturally Diverse Content
departmental requirement

3DCR303 Ceramic Materials: Clay and Surface

An investigation of clays, slips, glazes, and kiln firing procedures. The focus of the course Is the acquisition of theoretical and practical knowledge of clay bodies and ceramic surfaces and color.

lecture/seminar(3hrs)

3DCR304 Ceramic Sculpture

An advanced elective studio course which includes both aesthetic and technical information applied to producing contemporary ceramic sculpture. Over the semester discussions concerning the potential of ceramic technologies and uses surrounding the 'art object' and sculpture will be built into the content of studio projects/investigations. Slide and book lectures will include objects of various cultures and periods. Presentation of objects, installation, site-specific and environmental art in nature and architecture will also be discussed and experienced. Through involved exploration, each student should expect to produce work which reflects personal technical and conceptual development.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DCR308 Multiples, Sets and Editions

This course investigates the production of ceramic objects that are developed within a series format. Projects include unique pieces that are part of a related series and limited editions of identical objects. Ideas explored include architectural relief tiles,tableware, and various sculptural formats. Mold making and ceramic casting processes are incorporated with various low- and high-fire glaze options.

hybrid studio/critique(5hrs)

3DCR309 Tiles, Reliefs & Mosaics
Production and use of tiles, mosaics and reliefs. This course explores historical and contemporary uses of clay in architecture and object making. Projects include design consideration, fabrication methods including mold and die processes and installation techniques.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DCR310 Ceramic Chemistry
Offers students the opportunity to gain familiarity with clays, surfaces, and kilns. Weekly assignments, independent projects and two exams provide students with the exposure necessary to gain basic and personalized knowledge of ceramic materials and processes.

hybrid studio/critique(5 hrs)

3DCR350 Adv.Studio: Ceramics
Assists students in developing a focused coherent body of work through several research projects, exposure to artists and concepts, and the coordination of personal sources, intent and ceramic technique.

hybrid studio/critique(5 hrs)
departmental requirement

3DCR351 Adv.Studio: Ceramics
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the ceramics medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5 hrs)
Culturally Diverse Content
departmental requirement

3DCR392 CER Course Assistantship

3DCR398 CER Internship

3DCR399 CER Independent Study

3DCR401 3D Seminar: Ceramics
A forum for discussion of current contemporary art making issues in the medium of clay. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop two bodies of work for each semester. This work must explore different technical areas of clay object making and firing. An active journal with source material related to the student's work is required, as are mid-semester critiques and final semester review boards.

hybrid studio/critique(5 hrs)
departmental requirement

3DCR450 Adv.Studio: Ceramics
Assists Students in developing a focused coherent body of work through several research projects, exposure to artists and concepts, and the coordination of personal sources intent and ceramic technique.

hybrid studio/critique(5 hrs)
departmental requirement

3DCR451Adv.Studio: Ceramics
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the ceramics medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5 hrs)
Culturally Diverse Content
departmental requirement

3DFB101 Vietnam – Art and Culture
This course is designed to give students exposure to Vietnamese culture, art and history. MassArt has a unique opportunity to explore this wonderful country with the support of the Indochina Arts Partnership and its director, Boston artist David Thomas. Prior to the trip, students will be given a brief overview of Vietnamese history and its cultural influences. We will also focus on Chinese, French (Beaux Arts) and Soviet (Socialist) influences. The group will travel to Ho Chi Minh City, Da Nang, Imperial City of Hue, and Hanoi. They will have the opportunity to visit galleries and museums, ancient pagodas and villages famous for ceramics, silk weaving and papermaking, local art colleges and many artists' studios.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

Culturally Diverse Content
all college elective

3DFB221Flexible Structures
An exploration of traditional and nontraditional methods of form making using a variety of flexible, soft, or fibrous materials. Projects explore both technical and conceptual possibilities. Students investigate materials for their potential as sculptural, architectural, functional objects and as mixed-media installations and site-specific environments.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DFB222 Intro to Weaving
An introduction to principles and techniques of floor loom weaving: including warp preparation, dressing the loom, pattern drafting, basic loom controlled and weaver controlled weaves. Slide presentations emphasize a personal approach to the mediums.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DFB223 Surface Design on Fabric: Resist
An introduction to fabric dyes and procedures and to resist processes. Japanese, African, and Indonesian techniques for tie-dye, batik, paste resists, and hand painting on fabric are studied. Emphasis is on development of personal expression as well as technical proficiency. Workshops, slide presentation, and a visiting artist lecture are included.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DFB224 Paper Making
This course is an introduction to traditional and experimental methods of hand papermaking, with an emphasis on papermaking as an expressive art medium. Projects explore 2D and 3D concepts and techniques, including sheet forming and casting. Emphasis is on personal expression and technical skills.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DFB225 Fibers & Cross-cultural Education
The study of fiber techniques from around the world.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DFB226 Surface Design: Print
An introduction to various methods of screen printing on fabric with dyes and pigments. Projects incorporate photographic and cut stencil techniques used in one-of -a-kind imagery and repeat pattern surfaces. Emphasis is on personal expression and technical experimentation.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DFB227 Intro to Fibers
Introduces a mix of traditional and contemporary fiber techniques that may include a combination of sewing, knitting, crocheting, weaving, dyeing, surface design using traditional and non-traditional materials.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DFB228X Photo Imagery on Fabric
Students will return to the origins of photography by hand coating fabric and paper with the light sensitive emulsions. Additional techniques may include Polaroid transfers, acrylic lifts, and heat transfers. Resultant images can be incorporated into quilts, clothing, artists books, collage/assemblage and can be combined with other techniques and processes applicable to paper and fabric.

hybrid studio/critique(5hrs)
all college elective

3DFB300 3D Seminar: Fibers
A forum for discussion of contemporary art making issues in fiber mediums. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

3DFB3013D Seminar: Fibers
A forum for discussion of contemporary art making issues in fiber mediums. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

3DFB322 Intermediate Weaving
An exploration of more complex weaving techniques, including computer-aided drafting, multiple harness, 3D weaves, and ikat. Projects emphasize contemporary uses of woven imagery and forms along with personal expression.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

3DFB350 Adv. Studio: Fibers
Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the fiber medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

3DFB351 Adv. Studio: Fibers
Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the fiber medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

3DFB392 FIB Course Assistantship

3DFB398 FIB Internship

3DFB399 FIB Independent Study

3DFB4013D Seminar: Fibers
A forum for discussion of contemporary art making issues in fiber mediums. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

3DFB422 Advanced Weaving
An exploration of more complex weaving techniques, including computer-aided drafting, multiple harness, 3D weaves, and ikat. Projects emphasize contemporary uses of woven imagery and forms along with personal expression.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental elective

3DFB450 Advanced Fibers Studio
Development of a coherent body of work through coordination of the student's personal sources, intent and technical abilities. Group and individual discussions emphasize the development of critical vocabulary along with advance technical exploration. A research component complements the studio work to further develop the students' knowledge of historical and contemporary fiber art.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

3DFB451 Advanced Fibers Studio
Development of a coherent body of work through coordination of the student's personal sources, intent and technical abilities. Group and individual discussions emphasize the development of critical vocabulary along with advance technical exploration. A research component complements the studio work to further develop the students' knowledge of historical and contemporary fiber art.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

3DGL231 Glassblowing
An introduction to basic glassblowing techniques used to make vessels and sculptural forms. Group glassblowing clinics encourage team work. Progressively more difficult assignments develop skill and concepts. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work.

hybrid studio/critique(5hrs)

3DGL232 Cold Glass Techniques
An introduction to techniques, tools, and equipment used in fabricating and assembling glass objects. Topics include equipment and technical information used to cut, grind, polish, drill and sandblast glass. Proper use and maintenance of all equipment is stressed. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Emphasis is on personal expression and technical proficiency.

hybrid studio/critique(5hrs)

3DGL233 Sculptural Glass
This course emphasizes individual expression and experimentation with glass as a sculptural medium. This class instructs students in various kiln related casting, slumping and fusing techniques. Proper use and safety with shop equipment is emphasized.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DGL234 Hot Glass Casting
An introduction to technical information used in the process of casting molten glass. Topics include various mold making and mixed-media applications. Proper use and maintenance of all equipment is stressed. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Projects emphasize personal expression and experimentation, and technical proficiency.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DGL300 3D Seminar: Glass
A forum for discussion of current issues in contemporary glass object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar(3hrs)
Culturally Diverse Content

3DGL3013D Seminar: Glass
A forum for discussion of current issues in contemporary glass object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar(3hrs)

3DGL31X Intermediate Glass Blowing
A continuation of basic and more advanced glassblowing techniques used to make vessels and sculptural forms. Progressively more difficult assignments develop skills and concepts. Historical and contemporary glass techniques are discussed and incorporated into student work.

hybrid studio/critique(5hrs)

3DGL333 Sculptural Glass
This is an advanced level elective that is primarily oriented towards glass artists who are making sculpture.

hybrid studio/critique(5hrs)

3DGL334 Advanced Glassblowing
Challenging design and technical possibilities in functional and sculptural formats. Students incorporate advanced techniques into specific projects. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Projects emphasize personal expression and experimentation, and technical proficiency.

hybrid studio/critique(5hrs)
departmental requirement

3DGL350 Adv.Studio: Glass
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)

3DGL351 Adv.Studio: Glass
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DGL4013D Seminar: Glass
A forum for discussion of current issues in contemporary glass object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar(3hrs)
Culturally Diverse Content

3DGL450 Adv.Studio: Glass
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DGL451 Adv.Studio: Glass
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DML200 Jewelry
An introduction to basic issues and techniques unique to jewelry as a creative and expressive medium. Students discuss traditional and contemporary attitudes toward body adornment and learn the techniques of basic fabrication (cold-joining, sawing, soldering, finishing), lost-wax casting, and stone setting. Projects use precious metals and common materials. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique(5hrs)

3DML200X Alternative Materials for Jewelry
This course will provide a platform for exploration of materials in jewelry making. The safety, proper handling and exploration of materials will be covered along with an experimental methodology and personal discovery within each material. The course will introduce ways of working an array of materials including plexi- glass, polyurethane, felt, and cast resin.

hybrid studio/critique(5hrs)

3DML210 Beginning Metal
An introduction to basic metalworking techniques, focusing on design and function. Assignments cover problems that are both aesthetic and technical. Metal fabrication, inlay, forging, sinking, and stone setting are introduced. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique(5hrs)

3DML220 Intermediate Metals
Study in Series: Development of a personal style through a series of projects based on one source. Projects include technical and aesthetic experimentation in casting, raising (sheet form making), etching, and chasing and repousse.

hybrid studio/critique(5hrs)

3DML230 Color and Metal
An examination of the color palette available for metals. Projects include enameling, patination, ally-making, and painting. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique(5hrs)

3DML245X Flatware and Functional Objects

3DML253 Welding
An introduction to the construction of steel sculpture produced through oxy-gas and arc welding. Students learn forging and machine shop practices.

hybrid studio/critique(5hrs)

3DML264X Design and Construction in Metal
Through a series of sculptural exercises this class is an introduction to cold fabrication techniques and precision machining processes. Students are required to conceive and execute projects that integrate machining and cold joining techniques with their personal artistic goals.

hybrid studio/critique(5hrs)

3DML2X6 Silver/Coppersmithing
This is an intermediate level course in working with silver and copper using many time-honored and modern methods. Large scale raising, sinking, forming, forging will be used to manipulate sheet metal and bar stock. Use of rolling mills to change the thickness of metal stock, and using a bending break to get crisp corners in sheet metal, construction will be demonstrated. Traditional silver brazing will be used as the primary joining method. However, for larger scale work, tin soldering will be employed along with rivets and overlap joints with tabs. Pattern development for basic forms to be constructed in sheet metal will be covered as part of this course.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DML300 3D Seminar: Metals
A forum for discussion of contemporary art making issues in the medium of metal. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar(3hrs)

3DML301 3D Seminar: Metals
A forum for discussion of contemporary art making issues in the medium of metal. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar(3hrs)

3DML350 Adv.Studio: Metals
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model, and journals to the creative process. Students propose and complete three projects. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)

3DML351Adv.Studio: Metals
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model, and journals to the creative process. Students propose and complete three projects. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)

3DML353 Metals Fabrication & Blacksmithing
Development of skills and techniques used in ferrous and nonferrous metal object making. Students learn hot forge processes and machine tooling. Projects incorporate conceptual experimentation and technical skill development. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique(5hrs)

3DML392 MTL Course Assistantship

3DML398 MTL Internship

3DML399 MTL Independent Study

3DML3X4 CAD for Jewelry & Metals
Computer aided design for jewelry & metals is a focused elective that covers fundamental strategies and methods for creating jewelry and metal objects using computer technology. CAD and 3D modeling programs are used for developing a series of objects that are designed to be made with a variety of output including CNC milling and rapid prototyping.

hybrid studio/critique(5hrs)

3DML3X5 Raising & Forming
This course uses traditional large scale forming techniques to develop sculptural forms and vessels. Raising or smithing skills are required.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DML3XX Advanced Jewelry

hybrid studio/critique(5hrs)

3DML400 3D Seminar: METALS
A forum for discussion of current issues in contemporary metal object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar(3hrs)
Culturally Diverse Content

3DML401 3D Seminar: METALS
A forum for discussion of current issues in contemporary metal object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar(3hrs)
Culturally Diverse Content

3DML450 Adv.Studio: Metals
Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique(5hrs)

3DML451 Adv.Studio: Metals
Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

3DSC201 Foundry Processes in Sculpture
An introduction to the foundry process. Students make bronze and aluminum castings using processes of greensand and lost-wax ceramic shell casting. Course covers mold making, casting, and chasing. Emphasis is on personal expression and technical proficiency. Proper use and maintenance of all tools is stressed.

hybrid studio/critique(5hrs)

3DSC202 Ceramic Hand building (see 3DCR202)

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC203 Molding and Casting
This is a beginning course in molmaking, introducing materials and techniques used in the creation of rigid and flexible molds. Initial focus will be on traditional casting methods, including life casting and the use of waste molds, but as the semester progresses and the student begins to understand the possibilities of the processes, alternative methods and materials will be introduced.

hybrid studio/critique(5 hrs)

3DSC204X Puppet Workshop
This course is an introduction to the basics of movable dynamic figures (possibly human but possibly otherwise) in a variety of materials which respond to the action of the human hand (or, conceivably, other body parts).Through lectures, demonstrations and assigned projects, this course will cover the creation of a variety of movable joints. We will further concern ourselves with an assortment of means of providing and delivering motivation from our human students to our otherwise inanimate puppets, either directly or with such means as strings, rods or other connectors. Put simply, we want to make puppets, we want them to be movable and we want to make them move.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental elective

3DSC221Flexible Structures
An exploration of traditional and nontraditional methods of form making using a variety of flexible, soft, or fibrous materials. Projects explore both technical and conceptual possibilities. Students investigate materials for their potential as sculptural, architectural, functional objects and as mixed-media installations and site-specific environments.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC251Figurative Clay
A study of the construction of portrait and figure executed from life in clay. Students work with plaster as a casting medium.

hybrid studio/critique(5hrs)

3DSC253 Welding
An introduction to the construction of steel sculpture produced through oxy-gas and arc welding. Students work with forging and machine shop practices.

hybrid studio/critique(5hrs)

3DSC260 Woodcarving
This course is designed to be an introduction to basic wood carving procedures and equiptment. Students will learn the use, care and maintenance (Sharpening!) of gouges, chisels, and knives, as we explore a systematic approach to rendering three dimensional form in wood. Throughout the class we will discuss the works of various artists and the ways in which they allow the language of the wood to participate in giving meaning to their work.

hybrid studio/critique(5hrs)
Culturally Diverse Content

3DSC264X Design and Construction in Metal
This course is design to cover all technical information concerning the machining and fabricating steel. Students deal with design, drawing and building.

hybrid studio/critique(5hrs)

3DSC300 3D Seminar: Sculpture
A forum for discussion of contemporary art making issues in sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work that represents depth and breadth of exploration of appropriate media. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar(3hrs)

3DSC3013D Seminar: Sculpture
A forum for discussion of contemporary art making issues in sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work that represents depth and breadth of exploration of appropriate media. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar(3hrs)
Culturally Diverse Content

FINE ARTS 3D FACULTY

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MFA STATE UNIVERSITY OF NEW YORK, THE COLLEGE AT NEW PALTZ

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Fine Arts 2D

Through manipulation of line, shape, color, and texture, a flat surface gains an entirely new dimension. The Fine Arts 2D department comprises programs in painting and printmaking. After exposure to a broad range of ideas and techniques, students in both programs work individually with faculty mentors to develop their own direction and aesthetic values. As proof of its commitment to fostering creative independence, MassArt offers undergraduate and graduate students alike their own workstations Because discipline is key to the pursuit of both painting and printmaking, students devote nine hours per week to class time and an additional six to twelve hours per week in their studios.

PAINTING courses teach basic painting techniques, from stretching canvas to representing literal space on a flat ground, as well as advanced processes for developing themes and experimenting with the form and content of painting. Critiques, slide lectures, and visiting artist presentations complement studio time.

PRINTMAKING courses instruct students in etching, lithography, silkscreen, and photographic print processes as well as drawing. Students also learn to apply the latest computer technology and materials, including digital imaging and color separation, to augment traditional printmaking approaches.

PAINTING PROGRAM REQUIREMENTS

The painting program instills in students the knowledge and critical faculties necessary to develop a personal, expressive direction. Students in the painting program begin by learning the most essential techniques of painting, from stretching canvas to representing literal space on a flat ground. Because drawing is essential to the development of student work, a Drawing for Painting course is required for all students each fall term. The course seeks to establish the important links between the instinct to draw and the conceptual processes that form the basis of painting. As students progress through the program, they are introduced to advanced painting techniques and processes, with an emphasis on theme development and experimentation with the form and content of painting. The painting program is apprenticeship structured. Students meet for nine hours of class time each week and are expected to work in their studios for an additional six to twelve hours per week. They work in groups of fifteen to twenty in the same studio area, sharing ideas and resources. Critiques, slide lectures, and visiting artist presentations also are important components of the program.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPA205	Painting	F	6
2DPA205	Painting	S	6
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPA305	Painting	F	6
2DPA305	Painting	S	6
2DPA335	Drawing for Painting Majors	F	3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives		6
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPA405	Painting	F	6
2DPA405	Painting	S	6
2DPA435	Drawing for Painting Majors	F	3
HART	Elective		3
LA-SS/LW/MS	Elective		6
	Studio Electives		6
	Total Credits		30

* Up to 9 studio elective credits may be fulfilled by taking LA

SUMMARY

Studio Foundation	18
Painting	36
Liberal Arts	30
HART	12
Studio Electives*	24
Total	120

PRINTMAKING PROGRAM REQUIREMENTS

The printmaking program introduces students to a range of traditional techniques while encouraging experimentation with a combination of processes and formats. Students in the printmaking program take courses in etching, lithography, silkscreen, photographic print processes, and drawing. They also learn monotype and woodcut as well as color separation for digital techniques. In a 9,000-square-foot common studio, students benefit from individualized attention from faculty and exposure to ideas generated by their classmates. Junior and senior printmaking majors meet together with their instructors for nine hours per week. In the spring semester, sophomore majors participate in a seminar along with juniors and seniors, promoting vertical learning and a strong sense of community. An active visiting artist program provides supplemental workshops and technical demonstrations as well as individual critiques. In addition, the annual Master Print Series affords an opportunity for students to collaborate with classmates, faculty, and a visiting artist to produce professional-level editions for the artist. The series usually occurs over an intense four-day period and involves complex problem-solving, including the layering of multiple techniques.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPM260	Beginning Etching	F	3
2DPM270	Beginning Lithography	F	3
2DPM280	Silkscreen Printing	F	3
2DPM266	Printmaking	S	3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Painting Electives		3
	Studio Electives		3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPM305	Printmaking	F	6
2DPM305	Printmaking	S	6
2DPM367	Drawing Into Print	S	3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPM405	Printmaking	F	6
2DPM405	Printmaking	S	6
2DPM467	Drawing into Print	S	3
HART	Elective		3
LA-SS/LW/MS	Elective		6
	Studio Electives		6
	Total Credits		30

*Up to 9 studio elective credits may be fulfilled by taking LA

SUMMARY

Studio Foundation	18
Printmaking	36
Liberal Arts	30
HART	12
Studio Electives*	24
Total	120

FINE ARTS 2D COURSE DESCRIPTIONS

2DPA100 Intro. to Painting
Fundamental techniques of oil and acrylic painting, color and composition theory, and the study of form, space, and light.

hybrid studio/critique(5hrs)

2DPA102 Life Drawing
The study of the human figure emphasizing observational response to movement, form, light and shadow, expression, and concepts of pictorial space.

hybrid studio/critique(5hrs)

2DPA103 Watercolor
Fundamental techniques of transparent watercolor media, such as wet on wet, drybrush, glazing, and knowledge of painting tools. Emphasis on color, vocabulary development, exploring composition, and the history of watercolor painting.

hybrid studio/critique(5hrs)

2DPA202 Life Drawing
The study of the human figure emphasizing observational response to movement, form, light and shadow, expression, and concepts of pictorial space.

hybrid studio/critique(5hrs)

2DPA203 Watercolor(Adv)
Fundamental techniques of transparent watercolor media, such as wet on wet, drybrush, glazing, and knowledge of painting tools. Emphasis on color, vocabulary development, exploring composition, and the history of watercolor painting.

hybrid studio/critique(5hrs)

2DPA205 Painting (Soph.)
An exploration of fundamental painting issues and painting techniques in oils, acrylics, and mixed media. Students are encouraged to initiate individual projects to develop personal imagery.

double hybrid studio/critique(10hrs)

2DPA206 Painting (Soph.)
An exploration of fundamental painting issues and painting techniques in oils, acrylics, and mixed media. Students are encouraged to initiate individual projects to develop personal imagery.

double hybrid studio/critique(10hrs)

2DPA211 Abstract Painting Critique
Approaches to abstraction. This critique class examines abstraction from literal themes, formal color abstraction, abstract collage, and minimalism. Slide lectures and class discussions concern historical precedents for abstract painting.

critique(4hrs)

2DPA214 Drawing from the Museum
A seminar in which students draw from specific paintings in Boston's Museum of Fine Arts. Slide lectures and class discussions explore the concepts and techniques of master painters.

hybrid studio/critique(5hrs)

2DPA214X Color for Painting
Studies in water base media of color harmonies and hue relationships, along with neutral or achromatic colors to develop an understanding of he subjective process of color perception and color relationships through practice with color theory and color mixing methods.

hybrid studio/critique(5hrs)

2DPA217X Materials, Methods, and Meanings
Building on the foundations of Drawing Studio I, this course surveys a broad repertoire of contemporary and historical drawing techniques and processes and develops students' handling of traditional and non-traditional art materials. Projects are carefully designed to provide thorough instruction in fundamental drawing principles, while offering scope forimagination, experimentation and innovative approaches to visual problem solving. Class discussion, demonstrations and critiques will be geared to support each student's investigations and aspirations.

hybrid studio/critique(5hrs)
all college elective

2DPA223X Figurative Abstraction
hybrid studio/critique(5hrs)

2DPA230X Seeing Art in Boston
Each week this class visits an art exhibition in Boston and vicinity. We meet with the artist, curator, or director to view the work in both public and private venues. Visiting galleries and museums provide a thorough discussion of the distinctive characteristics of the nature of each show, informing students of current and historical concepts, materials, techniques and the strategies of a professional career in art.

lecture/seminar(3hrs)
all college elective

2DPA250 100 Drawings
100 Drawings is a rigorous concentration on the process of drawing. Students are encouraged to experiment with techniques and materials that they may not have used before. Each student is expected to complete a minimum of 100 drawings during the semester. Students explore a wide range of subject matter as well as collage, color, scale, and mixed media. All students present a 100 drawing portfolio to the class at the end of the semester.

hybrid studio/critique(5hrs)
all college elective

2DPA257 Painting from Observation
Drawing from direct perception. Study of form, light, and space utilizing varying subject matter and drawing materials.

hybrid studio/critique(5hrs)
all college elective

2DPA264 Collage/Assemblage
Drawing, painting, and sculpting using found objects, appropriated images, letterforms, texts, and personal memorabilia. Slide lectures and class discussions concern the history of collage and assemblage.

hybrid studio/critique(5hrs)

2DPA270 Imaginative Drawing
Non-traditional approaches to drawing, including working from dream imagery, inventing realities, exploring abstraction, creating new tools to draw with, and experimenting with mixed mediums.

hybrid studio/critique(5hrs)

2DPA281 Seeing Painting in Boston
Each week this class will visit painting exhibitions in Boston and vicinity. We will meet with the artist or curator to view the work in galleries or museums. This experience provides an in-depth discussion of the work that informs the student of current concepts, materials, techniques, and the strategies of a professional career in art.

hybrid studio/critique(3hrs)
all college elective

2DPA302 Life Drawing(Adv)
The study of the human figure emphasizing observational response to movement, form, light and shadow, expression, and concepts of pictorial space.

hybrid studio/critique(5hrs)

2DPA305 Painting (Junior)
Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting.

hybrid studio/critique(5hrs)

2DPA306 Painting (Junior)
Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting.

hybrid studio
critique(5hrs)

2DPA314X Wet Drawing
An investigation of water media, painting and drawing processes will allow participants to broaden their approach toward developing a personal vision. Concepts exploring observation, memory, personal imagery, literary resources, and notions of time and space will be developed through a variety of materials and techniques. Nontraditional applications will permit both large and small-scale work. Demonstrations, critiques, field trips, resources, and discussions will be part of the class structure.

hybrid studio/critique(5hrs)

2DPA331X Digital Drawing
In this class students will combine traditional drawing techniques with digital tools to create collage-based projects, short animations, or simple multi-media installations. Students will work on long-term projects, and a collaborative approach will be encouraged. Readings, field trips, and in-class discussions will provide a context for the students' work.

hybrid studio/critique(5hrs)

2DPA335 Drawing for Painting Majors
A drawing exploration of the relationships between methods of drawing and painting that is designed to develop a flexible dialogue between concept and process. Drawing both from observation and imagination.

hybrid studio/critique(5hrs)

2DPA356 Drawing Seminar
A critique class for advanced drawing students who are working on self-directed drawing projects or who are experimenting with concepts or techniques outside of conventional drawing.

2DPA370 Imaginative Drawing
Non-traditional approaches to drawing, including working from dream imagery, inventing realities, exploring abstraction, creating new tools to draw with, and experimenting with mixed mediums.

hybrid studio/critique(5hrs)

2DPA381 Seeing Painting in Boston
Each week this class will visit painting exhibitions in Boston and vicinity. We will meet with the artist or curator to view the work in galleries or museums. This experience provides an in-depth discussion of the work that informs the student of current concepts, materials, techniques, and the strategies of a professional career in art.

lecture/seminar(3hrs)
all college elective

2DPA392 FA Course Assistantship

2DPA398 FA Internship

2DPA399 FA Independent Study

2DPA401X Senior Seminar
Senior Seminar provides a body of information for painters and printmakers that is essential to the practical business aspects of art making. Additionally, we address the intellectual and psychological adjustments necessary for the pursuit of a career in art. Topics covered include: preparing a resume, writing artist statements, photographing artworks, approaching galleries and museums, grant applications, business planning and taxes, finding studio space, establishing critique relationships with other artists.

lecture/seminar(3hrs)

2DPA405 Painting (Senior)
Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting.

hybrid studio/critique(5hrs)

2DPA406 Painting (Senior)
Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting.

hybrid studio/critique(5hrs)

2DPA435 Drawing for Painting Majors
A drawing exploration of the relationships between methods of drawing and painting that is designed to develop a flexible dialogue between concept and process. Drawing both from observation and imagination.

hybrid studio/critique(5hrs)

2DPA481 Seeing Painting in Boston
Each week this class will visit painting exhibitions in Boston and vicinity. We will meet with the artist or curator to view the work in galleries or museums. This experience provides an in-depth discussion of the work that informs the student of current concepts, materials, techniques, and the strategies of a professional career in art.

lecture/seminar(3hrs)
all college elective

2DPM100 Introduction to Printmaking
An introduction to basic printmaking techniques, including monoprint, intaglio (etching), lithography, and relief printing, using an experimental and empirical approach to the graphic media. Emphasis is on investigating visual structures by means of the print process.

Culturally Diverse Content
hybrid studio/critique(5hrs)

2DPM1X0 Beginning Printmaking
For students interested in working on paper and exploring painting and printmaking, this fast moving course is designed to introduce the many possibilities for creating 2D imagery in a variety of media and materials. Students experiment in the first weeks of class to become familiar with new materials and to strengthen drawing skills. The end of the semester will be focused on producing a body of work that capitalizes on the multiple and metamorphic aspects inherent in printmaking and relevant to personal, creative thinking in painting.

hybrid studio/critique(5 hrs)
Culturally Diverse Content
all college elective

2DPM214X Papermaking for Printmakers: Surface and Form in Handmade Paper
Both traditional techniques and contemporary methods of working with handmade paper will be taught. Topics include pulp preparation; 2-D sheet forming and controlled drying; 3-D construction methods of vacuum forming, casting, and spraying; surface imaging through painting with over-beaten pulps; and laminations. Printmakers will learn to produce custom stock for an edition, shape deckles, make watermarks, and stenciled "blowouts". We will work with both traditional Western and Eastern fibers as well local plant fibers and customized recycled pulp. This class is open to students who have completed one Printmaking course, or to students with papermaking experience who seek in depth studio work to pursue independent paper projects with technical and conceptual support.

hybrid studio/critique (5hrs)
Culturally Diverse Content
all college elective

2DPM250 Artist Books
An examination of the unique book. Students have the opportunity to explore text and image in traditional and non-traditional approaches and formats. Projects focus on content, composition, paging sequence, format and materials. Students build their ideas using the processes and materials of painting, printmaking, sculpture, and mixed media.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM260 Beginning Etching
A presentation of basic intaglio skills: drypoint, hard and soft ground etching, and aquatint. Emphasis is on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM264 Monoprint
An exploration of this direct and immediate form of printing that bridges the worlds of painting, drawing, and printing. Emphasis is on visual thinking and the development of imagery through a combination of process, observation, and imaginative drawing. The techniques of water-base and oil-base printing, including collage, collagraph, and multiple plate printing are demonstrated.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM266 Printmaking
An introduction to the techniques necessary to develop a print as part of the artistic process. The course reviews basic processes and encourages the development of individual imagery in Printmaking.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

2DPM270 Beginning Lithography
An introduction to the drawing and printing of stone and metal plate lithography. The course emphasizes the development of visual ideas through the materials, tools, and chemistry of the lithographic process.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM271 Relief Printing
An introduction to relief printmaking, employing woodcut, linoleum cut, and letterpress printing. Students build imagery using conventional and unconventional approaches.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM280 Beginning Silkscreen
An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from hand cut through photographic stencil making.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM281 Contemporary Printmaking
This course explores the role of printmaking within the discourse of contemporary art and culture. It serves as an introduction to the latest printmaking technology, including that of digital and photo sensitive plates, as well as non-toxic printmaking techniques. The course is divided between screen printing, lithography, and intaglio and incorporates digital imaging.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

2DPM302 Lands of the Eternal Sun: The Art and Architecture of China & Japan
This course immerses students in the living culture of China's art, religion, and architecture, which will allow them to mine these experiences as a base from which to create art. The primary focus is to introduce art and architecture within the context of China and Japan's spirituality and philosophy. The influence of rituals within the arts and crafts of these countries' living history will be examined.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

2DPM30 Printmaking Major (Jr.)
Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques stresses the metamorphic and serial potential inherent in printmaking. In 2DPM405, continued personal development through an intense study of drawing, color, and design. Toward the end of the first semester, students plan a thesis project, which they develop and present during the second semester

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

2DPM306 Printmaking Major (Jr.)
Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques stresses the metamorphic and serial potential inherent in printmaking. Prerequisite: In 2DPM405, continued personal development through an intense study of drawing, color, and design. Toward the end of the first semester, students plan a thesis project, which they develop and present during the second semester.

hybrid studio/critique(5 hrs)
Culturally Diverse Content

2DPM360 Intermediate Etching
A presentation of basic intaglio skills: drypoint, hard and soft ground etching, and aquatint. Emphasis is on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM367 Drawing to Print
Concurrent projects in drawing and printmaking to address the dialogue between concept and process. Students explore a variety of techniques. Students follow work from observation, imagination, and the influences of process as means of discovery and image building.

hybrid studio
critique(5hrs)
departmental requirement
all college elective

2DPM370 Intermediate Lithography
An introduction to the drawing and printing of stone and metal plate lithography. The course emphasizes the development of visual ideas through the materials, tools, and chemistry of the lithographic process.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM380 Intermediate Silkscreen
An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from hand cut through photographic stencil making.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM381 Contemporary Printmaking
This course explores the role of printmaking within the discourse of contemporary art and culture. It serves as an introduction to the latest printmaking technology, including that of digital and photo sensitive plates, as well as non-toxic printmaking techniques. The course is divided between screen printing, lithography, and intaglio and incorporates digital-imaging.

hybrid studio/critique(5hrs)
all college elective

2DPM392 PM Course Assistantship

2DPM398 PM Internship

2DPM399 PM Independent Study

2DPM405 Printmaking Major (Sr.)
Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques stresses the metamorphic and serial potential inherent in printmaking. In 2DPM405, continued personal development through an intense study of drawing, color, and design. Toward the end of the first semester, students plan a thesis project, which they develop and present during the second semester.

hybrid studio/critique(5 hrs)
Culturally Diverse Content

2DPM406 Printmaking Major (Sr.)
Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques stresses the metamorphic and serial potential inherent in printmaking. (R,E) In 405, continued personal development through an intense study of drawing, color, and design. Toward the end of the first semester, students plan a thesis project, which they develop and present during the second semester.

hybrid studio/critique(5hrs)
Culturally Diverse Content

2DPM467 Drawing to Print
Concurrent projects in drawing and printmaking to address the dialogue between concept and process. Students explore a variety of techniques. Students follow work from observation, imagination, and the influences of process as means of discovery and image building.

hybrid studio
critique(5hrs)

2DPM481 Contemporary Printmaking
This course explores the role of printmaking within the discourse of contemporary art and culture. It serves as an introduction to the latest printmaking technology, including that of digital and photo sensitive plates, as well as non-toxic printmaking techniques. The course is divided between screenprinting, lithography, and intaglio and incorporates digital-imaging.

hybrid studio
critique(5hrs)

FINE ARTS 2D FACULTY

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DIPLOMA IN ART
WOLVERHAMPTON COLLEGE OF ART
HIGHER DIPLOMA IN ART
CHELSEA SCHOOL OF ART
MFA YALE UNIVERSITY SCHOOL OF ART

Environmental Design

The buildings we inhabit, the clothes we wear, and the products we use can all be designed to improve our quality of life. The environmental design department comprises programs in architecture, interior architectural design, fashion design, and industrial design. Students in each program develop an understanding of the design process and learn to present their work with hand-drawn and computer-aided methods. As they progress through their chosen discipline, students take courses that enhance their skill at using specific fabrication techniques and completing more complex design projects. Regardless of their program of study, all students in the department benefit from small class sizes and extensive one-on-one mentoring from faculty. Classes offer a combination of lecture, demonstration, and constructive critiques on assigned projects. Fashion students complete their garments using sewing equipment and professional software in the fashion area. Architecture, interior architectural design, and industrial design students share a model construction shop and computer laboratory with industry-standard software. Visiting design professionals frequently participate in reviews of student work, and the department also offers opportunities for class involvement in local real-world projects.

INDUSTRIAL DESIGN PROGRAM REQUIREMENTS

Behind every product lies a collaborative design process. The industrial design program teaches students to solve design problems and redesign products to improve their usability. Coursework focuses on sketching and rendering techniques, manufacturing processes, and the construction of prototypes. Through an intense design process incorporating research, concept drawing, manufacturing analysis, and material exploration, students create solutions for a number of consumer products. Coursework culminates in a major degree project. Recent projects include a redesigned walker, a stationary bicycle, exercise and athletic equipment, children's toys, furniture systems, and a school bus. Internships, design competitions, and partnerships with local manufacturing and consulting firms afford opportunities to apply classroom teaching in the real world. All faculty are practicing designers who are members of the Industrial Designers Society of America. A MassArt-hosted exhibition, "Design Massachusetts," features numerous award-winning projects designed by the industrial design alumni.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDID215	Industrial Design Principles	F	3
EDID225	Industrial Design Form	F	3
EDID205	Drawing for Designers - Comp. Elective (can be taken any time)	S	3
EDID235	Manufacturing Process	S	3
EDID245	Human Factors I	S	3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives		6
	Total Credits		30

SUMMARY

Studio Foundation	18
Design/Ind. Design	36
Liberal Arts	30
HART	12
Studio Electives*	24
Total	120

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDID315	Industrial Design I	F	3
EDID325	Manufacturing ProcessII	F	3
EDID335	CAID: Surface Modeling	F	3
EDID345	Industrial Design II	S	3
EDID355	ID Portfolio	S	3
HART	Elective		3
LALW	Elective		3
LAMS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives***		3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDID415	Industrial Design III	F	3
EDID425	Degree Project I	S	3
EDID365	Product Development Lab	S	3
EDID435	Degree Project II		3
LA-SS/LW/MS	Elective		6
	Total Credits		30

* Up to 9 studio elective credits may be fulfilled by taking LA
***Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives."

PROFESSIONAL ELECTIVES

Electives that are especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline. The Professional Electives for Industrial Design are: Furniture Design, Product Rendering, Interior Architecture, Building Components & Details, Design, Corporate Identity, Package Design, computer courses, Rendering, Typography, Advertising Design. Elective courses offered by the Fine Arts 3D Department may also be helpful.

FASHION DESIGN PROGRAM REQUIREMENTS

Fashion design at MassArt occurs at the nexus of haute couture and commerce, where the catwalk meets the street. The fashion design program teaches students to create both one-of-a-kind and ready-to-wear garments, while considering issues of cost, care, comfort—and marketability. Students are encouraged to explore their individual interests and to develop their own style as they master detailing techniques, design, and pattern-making. Program faculty teach traditional design methods alongside cutting-edge computer design technology. Students also gain exposure to the design of accessories and theatrical costumes. For the degree project undertaken during the senior year, students create a signature line of garments, drawing upon independent research and their individual aesthetic. Recent projects include African-inspired millinery, costumes derived from the Sámi culture, and a line of sportswear inspired by the history of aviation. Fashion design graduates regularly obtain positions in well-known fashion design companies such as Tommy Hilfiger, DKNY, Talbot's, Nicole Miller, Victoria's Secret, and Briggs.

Note: A textile design track within the Fashion Design major is planned for January 2009 implementation.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDFD201X	Textiles & U4IA	F	3
EDFD220	Fashion Illustration I	F	3
EDFD256	Pattern Drafting I	F	3
EDFD255	Creative Fashion Design I	S	3
EDFD257	Pattern Drafting & Construction	S	3
EDFD221	Fashion Illustration II	S	3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Studio Electives*		3
	Total Credits		30

SUMMARY

Studio Foundation	18
Design/Ind. Design	42
Liberal Arts	30
HART	12
Studio Electives*	18
Total	120

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDFD354	Creative Fashion Design II	F	3
EDFD353	Flat Pattern Design & Drafting	F	3
EDFD358	Marketing	F	3
EDFD355	Creative Fashion Design III	S	3
EDFD357X	Tailoring	S	3
HART	Elective		3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
	Studio Electives*		6
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDFD450	Degree Project	F	3
EDFD455	Creative Fashion Design IV	F	3
EDFD451	Degree Project	S	3
LA-SS/LW/MS	Electives		6
HART or LA-SS/LW/MS	Elective		3
	Studio Electives*		12
	Total Credits		30

*Up to 9 studio elective credits may be fulfilled by taking LA
*Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives" and "Competency Electives".

PROFESSIONAL ELECTIVES

Electives that are especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline. The professional electives for Fashion Design are: Specialized Fashion Study, Tailoring & Couture Techniques, Fashion History II, Color Theory and Applications. Courses in fibers, jewelry, and photography in other departments may also be helpful.

**Competency Electives: Fashion Design majors must demonstrate competency in Human Figure in Illustration DE285. Students with prior course work or portfolios demonstrating competency in this area can have these requirements waived or receive credit and should consult with the department chair.

ARCHITECTURE PROGRAM REQUIREMENTS

Rather than teaching one particular style of design, the architecture program prepares students to be sensitive to the needs of their clients and to adapt to the constraints of the surrounding environment. The undergraduate pre-professional architecture program offers courses of study in architecture and interior architecture. Elective offerings include topics such as exhibit design, furniture design, and sustainable design. As students advance, they learn to solve increasingly complex problems and to design buildings, interiors, and structures that satisfy social, aesthetic, safety, and ecological considerations. Classes are taught by practicing professionals and are friendly, informal, and highly participatory. Field trips to building sites, seminars on leading design issues, and research on the nature of materials and technologies complement coursework. Graduates of MassArt's undergraduate architecture program have routinely gained admission to excellent graduate programs around the country. Now students have the additional option of attaining a master of architecture degree at MassArt with an additional four semesters following the four-year undergraduate program.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II (EDAD 102 Technical Drawing)*	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD200	Pattern Language	F	3
EDAD202	Methods and Materials	F	3
EDAD223	Architecture I	S	3
EDAD227	Architectural Structures I	S	3
LALW200	Literary Traditions		3
LASS	Elective		3
LA-SS/LW/MS	Elective		3
EDAD 219	Space Planning with AutoCad	F	3
EDAD3X0	Sustainable Architecture	S	3
	Studio Electives**		3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD310	Architectural Design II	F	3
EDAD317	Architectural Structures II	F	3
EDAD320	Architectural Design III	S	3
EDAD327	Architectural Structures III	S	3
EDAD350	Bld. Components & Details	S	3
HART321	History of Modern Arch.		3
LALW	Elective		3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
	Studio Electives**		3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD410	Architectural Design IV	F	6
EDAD450	Degree Project	F	6
EDAD451	Senior Degree Project & Portfolio	S	3
HART***	Elective		3
LAMS(EDAD417)	Structures IV (fulfills math/sci reqmt)		3
	Studio Electives		9
	Total Credits		30

*EDAD 102 TECH.DRAWING FOR ENV DESIGN required unless student can demonstrate competency from previous experience.
**Studio Electives: May be any studio course offered throughout the college and should include "Professional Electives."
***HART elective in senior year should be any architectural history course.

SUMMARY

Studio Foundationq	42
Architecture	36
Liberal Arts	30
HART	12
Studio Electives*	18
Total	120

PROFESSIONAL ELECTIVES

Electives that are especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline. The Professional Electives for Architecture are: Furniture Design, Interior Architecture, Architectural Rendering, computer courses, Typography, Color Theory and Applications, Urban Architecture, Professional Practice, and First Light. Sculpture and glass electives offered by the Fine Arts 3D Department may also be helpful.

INTERIOR ARCHITECTURE PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD200	Pattern Language	F	3
EDAD202	Methods and Materials	F	3
EDAD223	Architecture I	S	3
EDAD227	Architectural Structures I	S	3
EDDE354	Interior Architecture I	S	3
LALW 200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
EDDE215	Technical Drawing for Environmental Designers**		3
EDAD219	Intro CAD/ Space Planning		3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD310	Architectural Design II	F	3
EDAD317	Architectural Structures II	F	3
Take one of two:	EDAD307 Furniture Design	F	3
EDAD350	Building Components & Details	S	3
EDAD311	Interior Architecture Studio I		3
HART	Elective		3
LALW	Elective		3
LASS/MS	Elective		3
HART or LASS/LW/MS	Elective		3
	Studio Electives***		6
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD321X	Interior Arch. Studio II	F	6
EDAD450	Degree Project	F	6
EDAD451	Senior Degree Project & Portfolio	S	3
HART	Elective		3
LASS/LW/MS	Elective		3
LASS/LW/MS	Elective		3
	Studio Electives		12
	Total Credits		30

* Up to 9 studio elective credits may be fulfilled by taking LA
**Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives" and "Competency Electives".

SUMMARY

Studio Foundation	18
Printmaking	36
Liberal Arts	42
Studio Electives*	24
Total	120

PROFESSIONAL ELECTIVES

Electives that are especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline. The professional electives for Interior Architecture are: Conceptual Drawing, Exhibit Design, Sustainable Design, Mural Painting and Architecture, Rendering, Introduction to CADD, Introduction to Computer Design, Introduction to Multimedia, Marketing, Manufacturing Process I and II, Light and Lighting, Glassblowing, Cold Glass working Techniques, Hot Glass Casting, Beginning Metals, Intermediate Metals, Welding, Introduction to Fibers, Flexible Structures. Furniture Design,Color Theory and Applications.

**Competency Electives: Competency must be demonstrated in Technical Drawing EDDE215 by all Architectural Design majors. Students with prior course work or portfolios demonstrating competency in these areas can have these requirements waived or receive credit and should consult with the department chair.

ENVIRONMENTAL DESIGN COURSE DESCRIPTIONS

EDAD100 Drawing in Place
Drawing has a long and rich history, and this course is an attempt to encourage students to create a vocabulary of skills. Through looking and practice, each student learns tools to apply to their individual creative work in order to develop a coherent language of expression. Cross-disciplinary in nature, drawings are a means of communication - of ideas, objects, and places. Working from direct observation, students begin with small sketches at a human scale and build upon their work.

Culturally Diverse Content
departmental requirement

EDAD102 Technical Drawing for Environmental Designers
Development of technical drawing skills through exploration in various media using architectural or industrial design contexts. Introduces various drawing techniques. Attention is given to 3D material rendition, construction means, and form characteristics through measuring, documentation, and transformation into 2D drawing. Freehand and hard line drawing including plan, section, elevation, axonometric, isometric, and perspective.

critique(4hrs)
departmental elective

EDAD200 Pattern Language & Morphology in Architecture
The course will address the preliminary design skills and the process of design associated with basic issues in architecture presented as a series of projects that each connect patterns of use, specific building materials, formal aspects of materials in context, space and meaning. Issues will include building and ground, building and light, definition of the edge and screens, programs and sizes of use, material frameworks and organization, orientation and context.

critique(4hrs)
Culturally Diverse Content
departmental requirement

EDAD202 Methods and Materials
The studio introduces students to the origins, properties, working methods, and assembly techniques of the major materials that comprise the built environment.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDAD203 3D Modeling
An exploration of current 3D modeling programs using simple design projects as the basis for learning the software for developing design concepts in three dimensions, expanding upon 2D AutoCAD and other drawings into 3D models, rendering, lighting, shadow studies and transformations. This course will also explore simple transformations of images in PhotoShop. Includes an investigation of a wide variety of applications in these skills.

hybrid studio/critique(5hrs)
departmental elective

EDAD219 AutoCAD Space Planning
Current professional architectural design and drafting software is introduced in the context of space planning for domestic, educational, commercial and industrial uses. The process of planning space is covered from interviewing the client, measuring and documenting existing space and equipment, understanding the needs of users, applying building codes, ergonomic requirements, and accessibility laws, producing several logical preliminary schemes, to finally developing a complete set of working drawings for the scheme selected, using the 2D features of AutoCAD. Typical projects include space use, reflected ceiling, dimensions and details, and material and color plans.

hybrid studio/critique(5hrs)
departmental elective

EDAD223 Architectural Design I
An introduction to architecture as a social art involving responsibility to inhabitants, form, and material within public and private contexts. Projects demonstrate evaluation of program choices, building systems, methods, and craft. Students develop skills in transforming design ideas into built form.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDAD227 Architectural Structures I
Introduces construction at a domestic scale through lectures, slides and field trips. Structural calculations include safe selection of building parts by stress analysis, beam equations and column computations. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Assignments include structural models and calculations.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

EDAD300X Design/Build/Artisanry
Development of technical drawing skills through exploration in various media using architectural or industrial design contexts. Introduces various drawing techniques. Attention is given to 3D material rendition, construction means, and form characteristics through measuring, documentation, and transformation into 2D drawing. Freehand and hard line drawing including plan, section, elevation, axonometric, isometric, and perspective.

critique(4hrs)
departmental elective

EDAD301 Design Works at MassArt
Design Works is a multi-disciplinary critique and seminar class in current design topics. This semester the class investigates lighting. Invited experts in the lighting and research field provide essential tools, background and demonstrations in a lecture and presentation format, with the class culminating in a final project that solves a particular design issue. Each project is pre-selected based upon the actual needs of a corporate or community partner, and the students address specific component solutions that are covered in the course content. Typical topics include but are not limited to investigations of built form, analysis of precedent, day lighting, product design, line and low voltage systems, the science of light, experimentation of light as material, sustainability,

lighting loads, solar energy systems, and physical applications.

hybrid studio/critique(5hrs)
departmental elective

EDAD307 Furniture Design I
This studio is designed as an introduction to the basic principles of furniture design as it relates to history, methods of production and style. The projects are structures for the student to develop a design method that is based upon content, idea and a rigorous examination of preconceived conventions.

hybrid studio/critique(5hrs)
Culturally Diverse Content
all college elective

EDAD310 Architectural Design II
Development of tools and fundamental skills to form a primary competence in the development of preliminary and final designs for required programs, building and site propositions. They include the acts of integration, exploration, projection and the ability to think critically about how concepts and methods can influence the forms of building and the built environment.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDAD311 Interior Architecture I
Students are introduced to the basic principles of interior architecture, seen as an extension of the built environment. Through documentation, research in modular frameworks, program interpretation, the nature of renovation, the interpretation of materials and the development of color and texture assemblages, students are exposed to the processes of visual communication using a variety of forms. Interior spaces must satisfy both the artistic and functional requirements of place making for inhabitation. Projects require skills in form and program development, building systems, code requirements and space planning.

critique(4hrs)
required & elective

EDAD3153D Computer Modeling
An exploration of Form.Z for computer-aided designing and PhotoShop for manipulation of images created with Form.Z. Includes investigation of a wide variety of applications of these skills.

hybrid studio/critique(5hrs)
departmental elective

EDAD317 Architectural Structures II
Continues structural design of wooden buildings and computations for generic or special extra load applications requiring compound wood sections. Introduces steel construction and calculation for steel beams and columns. Plumbing, heating and insulation are covered and students design a domestic structure.

lecture/seminar(3hrs)
departmental requirement

EDAD320 Architectural Design III
Students are exposed to design exercises that both increase in complexity and scale as a means to investigate larger scale programming issues, complex and/or mixed social groups within the same or related buildings, and experiment with structure, form and frameworks as they support use, program and spaces for people. Students will be exposed to basic issues of sustainable design, community building through design, and manipulation of complex program elements. Research in the issues, materials and methods of construction applicable to these issues are explored.

hybrid studio/critique(5hrs)

EDAD321X Interior Architecture II
Students are required to think critically about the concepts and methods that influence the form and function of interior environments. Current design problems are utilized to understand relevant issues employing restoration techniques, period style, history, decorative details, space planning, sound control, lighting, mechanical systems, furniture, material, and texture.

hybrid studio/critique(5hrs)
departmental requirement

EDAD322X Interior Architecture III
Interior Architecture is the space we inhabit in private and public spaces. Several design exercises that increase in complexity will be utilized to investigate current design practice and develop solutions to relevant issues including sustainable design and manipulation of program elements. Research in the issues, materials and methods of construction applicable to sustainable design is explored including analysis of building conditions, place and detail.

hybrid studio
critique(5hrs)
departmental requirement

EDAD327 Architectural Structures III
Introduces structural design of compound steel beams and columns and long span trusses of steel or wood. Topics in building science include electricity, wiring, lighting and day lighting, long span roofing, and foundation and site methods.

lecture/seminar(3hrs)
departmental requirement

EDAD350 Building Components and Details
Construction and detailing of architectural elements for industrial, architectural, and interior designers. Lectures and assignments using drawing and modeling techniques to design and detail elements such as modular furniture, cabinetry, hardware, partition systems, wall infill systems, and greenhouse.

hybrid studio/critique(5hrs)
departmental requirement

EDAD356 Exhibit Design
The intent of this class is to discover and explore the basic principles of designing exhibits: frameworks, the act of exhibiting, issues in ergonomics relevant to exhibits, scale and the exploration of materials, form, material and fabrication. Students are exposed to concepts of time - selling and celebration, drama and exposition, cause and effect.

critique(4hrs)
Culturally Diverse Content
all college elective

EDAD391 Rendering
Architectural rendering using traditional and digital media of interior and exterior views of the built environment for all students of Architecture and Interior Architecture. Students work with various media, techniques, in black-and-white and color media to produce renderings from actual sites, photographs, drawings and plans. Perspective and axonometric techniques are discussed.

critique(4hrs)
departmental elective

EDAD392 AD Course Assistantship

EDAD398 AD Internship

EDAD399 AD Independent Study

EDAD3X0 Sustainable Design/ Architecture
This course is a proposition, a guided field-trip in the exploration of the relationships between human-designed environments and the ecology and environment of the landscapes in which we live. It is intended to contribute to the students' understanding and appreciation of design as integral to the environment and sustainable within the world community. The course will be a workshop in which professionals in fields of architecture, and the design of ecological and human environments and systems (such as solar, water, waste, recycling, alternative communities, etc.) present and explore the nature of inhabitation and its effects on the quality of our built landscapes.

critique(4hrs)
Culturally Diverse Content
departmental elective

EDAD3X4 Lighting Design: First Light
First Light is a multi-disciplinary course in light and lighting design. Invited experts in the lighting and research field provide essential tools, background, and demonstrations in a lecture and presentation format, with the class culminating in a final project that solves a particular design issue. Each project is pre-selected based upon the actual needs of a corporate or community partner, and the students address specific component solutions that are covered in the course content. Typical topics include but are not limited to investigations of built form, analysis of precedent, day lighting, product design, line and low voltage systems, the science of light, experimentation of light as material, sustainability, lighting loads, solar energy systems, and physical applications. This course is open to all levels of students, with permission of the instructor, who are interested in light and relevant problem solving. Field trips to local lighting design centers, actual state of the art projects, fabrication shops, and research by local design firms included. Study models, drawings, research and presentation boards in traditional and digital media.

critique(4hrs)
departmental elective

EDAD3X5 Berlin: Cutting-edge Contemporary Architecture and Public Art
This elective studio will lead students on a ten-day study tour of Berlin, the capital of Germany, and provide opportunity for cross-disciplinary, collaborative, project-based learning. Study emphasis will be placed on recent developments in architecture and public art following the fall of the Berlin Wall in 1989. The educational theme will particularly stress sustainable architecture and design, because there is substantial new development that showcases best practices, and the most advanced work in sustainability is occurring in Europe. The Berlin program will consist of three main components: 1) visit and study important sites of contemporary architecture, public art, and planning; 2) meet with professionals in the fields of public art and architecture; and 3) create a hands-on, interdisciplinary, collaborative art project.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

Culturally Diverse Content
all college elective

EDAD3X7 Architecture and Urban Planning
This course introduces students to a broad range of current and historic theories while also introducing the means and methods of generating architecture and urban design. Material presented covers issues of urban design, city evolution, as well as the social, economic and political forces shaping urban life. Current topics in urban design are discussed including sustainable cities, information architecture, density, urban transport and active communities. Related disciplines and policies relevant to urban projects are reviewed for a comprehensive investigation.

critique(4hrs)
Culturally Diverse Content
all college elective

EDAD406 Sustainable Site Design
This course is a guided experience through solving the riddle of a site. It proposes that the first objective in design is to understand the social and environmental history as well as the ecology of a place as a means to understand its natural systems, taking full advantage of this information in the service of creating a seamless harmony between building and place. It requires the learning of the language of ecology to serve in the communication between design professionals including land architects and building architects, land surveyors, wetland ecologists, science professionals, and the federal, state and local regulatory agencies (EPA, Executive Office of Environmental Affairs, local Conservation Commissions, etc.). As a topic, this course will marry the science and the art of place and place-making.

critique(4hrs)
departmental elective

EDAD407 Furniture Design II
This studio is designed as a continuation of many of the principles of Furniture Design I with an emphasis on production furniture. The projects are structured for the student to develop a design method that is centered on issues of design related to production, manufacture and industry. The course will examine the history of production pieces, processes of fabrication focusing on wood as the primary material.

hybrid studio/critique(5hrs)
Culturally Diverse Content

EDAD410 Architectural Design IV
Architectural design projects of increasing complexity, emphasizing understanding architecture as the essence of place and place-making. The course provides a framework for design decisions related to complex programs in community or urban design requiring long span or taller structures.

hybrid studio/critique(5hrs)
departmental requirement

EDAD411X Interior Architecture IV
Interior Architecture IV includes projects of increasing complexity, emphasizing understanding space as the essence of place. The course provides a framework for design decisions related to complex programs, systems and planning of public and private large-scale interior spaces.

hybrid studio/critique(5hrs)
departmental requirement

EDAD417 Architectural Structures IV
Introduces structural design of 3-hinged arches and concrete buildings including computations for safe selection of beams, joists, slabs, and columns. Topics in building science include active and passive solar design, HVAC, acoustics, concrete methods, and critical path method job planning.

lecture/seminar(3hrs)
departmental elective

EDAD430 Architectural Design V
Students are introduced to design projects increasing in complexity. The focus in this studio will be on a community based project with a focus on urban design issues. Students will focus on issues of mixed use, frameworks for urban design, and social and political issues of urban structures. The studio will have a basis in sustainable design issues as they affect transportation, mixed use, materials, alternative power and urban systems.

critique(4hrs)
departmental elective

EDAD450 Degree Project I/Portfolio
A major architectural design project of some complexity is proposed and undertaken during this first semester of a two-part exploration. In this semester, the student develops a thesis/design issue for research, conducts research on the thesis proposition, including finding and utilizing a professional in the field relevant to their project. The student proposes a program for the project work, researches and documents a local site, and develops a site plan for building and landscape, taking into consideration existing site location, use, landscape, ecology.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDAD451 Degree Project II
In this second half of a two-part studio, students take their programs, research, design concepts and issues, as well as preliminary design drawings, site plans and models and/or other work from their proposed thesis developed in the first semester, and develop these preliminary plans and propositions into a final thesis presentation.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDAD452X Interior Architecture Degree Project I/ Portfolio
The student proposes a complex interior architecture project during this first semester of a two-part exploration. In this semester, the student develops a thesis for research, conducts research on the thesis proposition, including finding and utilizing a professional relevant to their selected project. The student researches, documents and develops a program, taking into consideration existing building conditions, location and user program needs, and develops preliminary drawings, models, prototypes as relevant to their design.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDAD453X Interior Architecture Degree Project II
This is the second semester of a dedicated studio that combines the research and preliminary designs from the first studio with in-depth study of materials, techniques, volume sequences, furniture and building details from their proposed thesis developed in the first semester, and continue to elaborate and develop these ideas into a final thesis presentation.

hybrid studio/critique(5hrs)
departmental requirement

EDAD4X1 Professional Practice
Students are introduced to the responsibility of the practice through social and community design issues, fiduciary responsibility, design and construction contracts and contract law, regulations and codes governing design and construction, ethics, sustainability and environmental issues and requirements for both building and site design.

critique(4hrs)
departmental elective

EDFD Student Internship Placement

EDFD1X2 Color, Line, and Design
This is a hands-on class using innovative 2D and 3D projects and field trips to explore basic design elements and color theory which have direct application across all areas of design. The student will develop skills to communicate ideas through bold and deliberate use of color, pattern and shape and follow those ideas through to create a variety of end products with awareness of the past and an eye to the future.

critique(4 hrs)

EDFD201X Textiles and U4ia
Students use advanced industry applications in U4ia (CAD system) for creating printed fabrics, knit, and woven presentation boards. Students develop knowledge for scanning, color reduction, creating and putting into repeat, original textile designs.

critique(4 hrs)
departmental requirement

EDFD202X Handbag Design I
Accessories are a major part of the fashion industry. Explore handbag design accessory specialization in this course that includes a brief history of the handbag, researching present trends and creating your own handbag designs. Using industry standards, students will design and construct a clutch, soft shoulder and other handbags.

critique(4hrs)

EDFD205X Fashion History II
In the second half, the survey continues on as we explore the glamorous fashions of the Rococo period. Magnificent architecture, artworks, and portraits painted by English and French artists set the tone for the early part of the course. The rigid garments are a reflection of the social structure and class system that will come undone with the rise of the French Revolution. "The Age of Napoleon" (or French Empire as it is more typically known) will be depicted in all of its contrived glory by Jacques Louis David in paintings elevating the newly formed French court in 1804. This section will also cover the rise of the new middle class, the elongated and romantic span of the Victorian era (1837-1901), and the development of machinery to speed up textile production, mechanical looms, and the sewing machine. The changes in masculine and feminine roles will also play a part in the reaction to fashion for the people who lived in those times. Paris, as the new center of fashion, with the development of the French Couture and the designer salon, will take us from the 1850's through to the 1960's. Art, culture, music, and the "Silver Screen" will provide a backdrop for the direction of fashion throughout the twentieth century.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

EDFD220 Fashion Illustration I
An introduction to the methods of Illustration for the Fashion Designer. Basic anatomy and analysis of the idealized fashion female and male figures will be emphasized through demonstrations and in-class exercises. Students will illustrate Color Fashion Plates with apparel details, fashion silhouettes, and textile rendering using magic marker, watercolor, acrylic, and gouache. Basic layout skills, critique and editing processes are critical foundation teachings. Flat sketch, technical drawing skills are taught.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDFD221 Fashion Illustration II
An advanced course in rendering Fashion Illustration for the Fashion Designer both by hand and Adobe Photoshop. The fashion figures will be manipulated in multi-figure fashion spreads for collection and portfolio building. Demonstrations by instructor on layout and composition variables incorporating interactive movement of both the figure and the clothing. Anatomy studies, exaggeration of the garment silhouette, volumizing and creative style stressed. Advanced textile rendering and detailed flat sketching. Instructor led combination techniques of both hand and computer-aided fashion rendering.

hybrid studio/critique(5hrs)
departmental requirement

EDFD254 Fashion and U4ia
An introduction to the creative, technical and research skills needed in designing apparel. Projects develop sketching techniques and use of apparel software, U4ia, for design and execution of presentation boards.

hybrid studio/critique(5hrs)
departmental requirement

EDFD255 Creative Fashion Design I
Communication of original ideas using geometric principles in design as well as master block pattern structure. Students learn fundamental draping and development. Basic garment construction and the experience in translating creative designs into 3D form. Work in fabric and non-textiles.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDFD256 Pattern Drafting and Construction I
An introduction to the principles and procedures in the development and use of the flat pattern. The course introduces basic master block patterns with design changes.

hybrid studio/critique(5hrs)
departmental requirement

EDFD257 Pattern Drafting and Construction II
Development of master block patterns to include dress and pant with additional design options. Introduction to machine stitching for basic garment construction.

hybrid studio/critique(5hrs)
departmental requirement

EDFD260 Fashion Industry Production/Gerber
Designing for mass-production using CAD - Gerber Garment Technology. Production methods of design and pattern marker making utilizing the Accumark Silhouette System.

hybrid studio/critique(5hrs)
departmental elective

EDFD301X Brazil: Global Community Fashion Design Partnership
A small team of advanced students will be offered the opportunity to live and work with the artisans of Terra Prometida, in Fortaleza, Brazil. The Design Partnership will directly address the goal of sustainable employment for a group of women who are perfecting their apparel and accessory design skills focusing on renda de bilro or Brazilian Bobbin-Lace. The groundwork for this exchange is the work of a non-profit organization, Fairloom. The challenge is to find products that can be marketed in the United States, yielding enough of an income for the women to support themselves as well as continue to support their on-going business endeavor. Students will have projects to complete on their own as well as participate in the required workings of a small fashion/ textile business. The first half of the trip will be spent finding inspiration in the surroundings. Along with starting the design process of their own concepts, students will help the women with some fashion production elements. The second half of the trip will be used to collaborate with the women on design ideas for garments and accessories. The real privilege of this situation is being invited into a community so different and yet with such shared values and interests.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

all college elective

EDFD302X Paris to Antwerp: Crossing the Fashion Spectrum
This course will examine both the historical heritage of couture design as found through the textiles, techniques and craftsmanship of the designers as well as a contemporary view of the globalization of fashion and where designers are heading in the future. We will examine how the old world techniques continue to shape and work within the technological advancements of the present day. Students will examine how Antwerp has surfaced as a leading innovative force in fashion and what this means in the larger global context. All of this will be accomplished through lectures and coursework throughout the semester and will culminate with a 2 week travel program to Antwerp and Paris in Jan. 2009. Students will complete a final project based on their research, exploration and travel experiences.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

all college elective

EDFD316X The Fashion Marketplace
Designing your first fashion collection is just the beginning. Reaching potential customers is equally important. This course is all about the business of fashion and how to pitch your creations to retailers, clients, and the media. Topics will include understanding today's retail landscape (from pricing and merchandising to trade shows and key selling opportunities), as well as fashion marketing skills, such as brand building, capitalizing on trends, and public relations/ advertising campaigns. For the final project, students will create, merchandize, and promote a temporary retail store at MassArt where their clothing designs will be sold to the public following the fashion shows in May.

lecture/seminar(3hrs)
departmental elective

EDFD351 Textiles
An exploration of historic changes in fabrics, both natural and synthetic, and uses in today's market. Includes studies in fabric content, treatment and care, fibers and weaves, and methods of printing and painting on fabric.

hybrid studio/critique(5hrs)
departmental elective

EDFD353 Pattern Drafting and Construction III
A course in advanced pattern drafting and grading techniques that emphasize tailored silhouettes. Students create original patterns as a means to experiment with advanced tailoring.

hybrid studio/critique(5hrs)
departmental requirement

EDFD354 Creative Fashion Design II
Intermediate level fashion design. Students develop more intricate designs into finished projects. Emphasis is on personal interpretation of projects in ready-to-wear categories that include swimwear, sportswear and outerwear.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDFD355 Creative Fashion Design III
Students develop more intricate designs into finished projects. Emphasis is on personal interpretation of projects in Couture Design that include lingerie, bridal, eveningwear and theatrical costume.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDFD358 Fashion Marketing
An examination of the major considerations involved in buying, selling, and promoting fashion merchandise in wholesale and retail markets. Through an analysis of American and European industry, students learn research techniques and identify professional resources.

lecture/seminar(3hrs)
departmental requirement

EDFD359 Tailoring
Advanced construction techniques are used to develop knowledge of structure, shape, and tailoring to fit and style. Traditional methods of tailoring are utilized to create permanent shaping. Advanced principles of cut, seaming, hand-detailed construction and steam pressing help to develop a foundation to experiment with silhouettes.

hybrid studio/critique(5hrs)
departmental requirement

EDFD392 FD Course Assistantship

EDFD398 FD Internship

EDFD399 FD Independent Study

EDFD450 Degree Project I
Students research and design a collection presenting a theme-oriented portfolio of finished work. Individual guidance in executing boards for original design ideas based on sources of inspiration that may include important artists, ancient cultures, historical eras, scientific resources or a specialized related technical design area. (two semesters)

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDFD451 Degree Project II
Student research project - part II. Students present a theme-oriented formal collection of finished work based on their research. Sources of inspiration may include important artists, ancient cultures, historical eras, scientific resources, or a specialized related technical design area.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDFD455 Creative Fashion Design IV
Students are encouraged to seek their personal direction in fashion design in order to develop their full potential while reaching professional standards in portfolio presentation. Students work on a collection of ensembles that represent advanced techniques in fashion design.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDFD457 Specialized Fashion Study
An introduction to related fashion specialties of millinery, gloves, footwear, handbags, fur, leather, and cosmetics. Topics include origins, methods of production and finishing, construction, terminology and quality identification. Assignments include millinery and glove design.

hybrid studio/critique(5hrs)
departmental elective

EDFD458 Couture Techniques
Techniques and design details such as trapunto, couching, and quilting. Technical elements of the couture will include embroidery, pleating and advanced seam finishes.

lecture/seminar
departmental elective

EDID1X0 Designer Drawing
This course stresses observation as the foundation for design innovation and communication. Visual innovation will be reinforced by "direct from life observation" and iterative manipulation of those observations. Drawing is a principal skill.

all college elective

EDID205 Drawing for Designers
The documentation and communication of ideas requires fluency with symbolic and illustrative methods; a language. This course develops and refines the basis of this language, the "alphabet and grammar" used to communicate the characteristic of objects and systems. Through the exploration of various media using architectural or industrial design contexts, this language will be applied to objects and systems allowing them to be easily understood and reproduced.

hybrid studio/critique(5hrs)
departmental elective

EDID215 Industrial Design Principles
An introduction to processes used in all areas of design and illustration, this course provides a foundation in the methods of concept, image, and form development. Using initial techniques such as brainstorming, mind mapping, and researching, ideas are developed for a variety of 2D and 3D solutions to applied projects. Tackling common issues of personal engagement, collaboration, and client interaction, students express a personal voice within the specific parameters of each assigned problem.

hybrid studio/critique(5hrs)
departmental requirement

EDID216 Introduction to CAD/Solid Modeling for ID
Course focuses on introducing industrial designers to the basics of solid modeling. Aside from basic software familiarization, concepts for 2D and 3D visualization will be introduced. CAD modeling techniques, plastic design, and design process are also highlighted. The computer is just another tool for the designer to exploit to streamline the design process. Various illustrations of how CAD can be used throughout the design process from creating underlays and final mechanical drawings, to exporting files out for photorealistic renderings in 3rd party software.

critique(4hrs)
departmental elective

EDID218 Product Rendering
An in-depth study of several product illustration and presentation styles. Many different drawing and rendering media are used to develop skills in product design presentation.

critique(4hrs)
departmental elective

EDID220 Joinery
Students will develop and refine craftsmanship and design process in the context of furniture design and the construction of two or more furniture pieces. There will be lectures and student research on the history of furniture design, modern movements and techniques.

hybrid studio/critique(5hrs)
departmental elective

EDID224 Conceptual Drawing
The course stresses the process of working with dry media techniques (graphite, charcoal, pastel, colored pencil, scratchboard), basic drawing skills, and 2D principles to render concepts. Visual metaphors are explored by manipulating the contexts and relationships of objects and figures.

hybrid studio/critique(5hrs)
departmental elective

EDID225 Industrial Design Form
The purpose of this course is to endow students with a vocabulary of form with which to express the function and meaning of their ideas. This will be achieved through the exploration of the objects and object vocabulary, which surround us, and the development of the students' skills to express ideas visually. The students will be required to develop their communication skills as well as refine their two and three dimensional conceptualization and actualization of projects.

hybrid studio/critique(5hrs)
departmental requirement

EDID235 Manufacturing Process I
A materials and manufacturing awareness production course in two parts. Part one includes casting, fabrication, and molding techniques for metals and plastics. Students discuss production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. Part two includes product development documentation (three-view preliminary design layout drawings) for manufacturing processes such as sheet metal, casting, extrusion plastics, injection molding, vacuum form, blow molding, and fiberglass.

lecture/seminar(3hrs)
departmental requirement

EDID245 Human Factors Seminar I - User Interface
Review of current theory and practice in issues related to human/machine interface, ergonomics, universal design, etc. Methods and practice of human factors research applied to the re-definition of a product idea.

lecture/seminar(3hrs)
departmental elective

EDID314 Rapid Visualization and Perspective
Course focuses on sketching as the fundamental tool for communication for designers. Students will be required to maintain a sketchbook as well as complete various weekly sketching assignments. Fundamentals of perspective will be introduced and practiced throughout the class. Examples of how Rapid Viz techniques fit into the design process as a whole will be illustrated.

hybrid studio/critique(5hrs)
departmental elective

EDID315 Industrial Design I
An introduction to the design process and problem solving techniques used in industrial design. The course presents the tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. It also introduces the use of media and drawing techniques and basic scale model making.

hybrid studio/critique(5hrs)
departmental requirement

EDID316 Human Factors II - Culture
This course explores methods of observing activities of human interaction within cultural context, and focuses on the applied use of these methods and observation activities to product development. The class looks at user culture within specific identifiable groups to aid in the development of design solutions for the needs of the end user.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental elective

EDID318 Branding
This course examines issues around industrial design in brand development, through applied problems. There is a focus on the relationship of telling compelling stories to connecting a brand with people.

hybrid studio/critique(5hrs)
departmental elective

EDID320 Industrial Design III
Development of design projects in full four-phase programs: analysis and conceptual design refinement, final design and documentation, model, and presentation.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDID325 Manufacturing Process II
An investigation of specific problems in the manufacturing development of a product. The course uses a detailed case study of a new product from its inception to its completion. Topics include cost analysis and research into the technical problems of competitive manufacturing and marketing.

hybrid studio/critique(5hrs)
departmental requirement

EDID335 CAID Surface Modeling
This course will explore the use of 3D surface-modeling programs as visual communication; design exploration and production tools within the industry to communicate design intent with clients, modelers, engineering department.

hybrid studio/critique(5hrs)
departmental elective

EDID345 Industrial Design II
Integration of creative concepts with the development of visual communication skills, such as rendering and model making.

hybrid studio/critique(5hrs)
departmental requirement

EDID355 Portfolio and Presentation
Directing of students through the process of developing a professional portfolio. Basic elements of Illustrator, Photoshop, PowerPoint, Acrobat, web based. Students required to present complete portfolio piece at reviews.

hybrid studio/critique(5hrs)
departmental requirement

EDID365 Product Development Laboratory
Explores the process of bringing a product to fruition with special emphasis on the role of the industrial designer in new product development. The course will deal with the design and development of real products. Students work with local manufacturers and their product development groups.

hybrid studio/critique(5hrs)
departmental requirement

EDID392 ID Course Assistantship

EDID398 ID Internship

EDID399 ID Independent Study

EDID3X8 Ethnography and Culture
This course explores methods of observing activities of human interaction within cultural context, and focuses on the applied use of these methods and observation activities to product development. The class looks at user culture within specific identifiable groups to aid in the development of design solutions for the needs of the end user.

hybrid studio/critique(5hrs)
departmental elective

EDID410 Industrial Design IV
Theory and practice of industrial design through an objective study of processes in the development of a product or system of design. Designs are resolved from well-grounded investigative methods, which indicate true and objective directions of environmental needs through four major areas of control: research, objective analysis, materials and processes, and marketing and distribution. To plan and execute problems, students integrate skills acquired previously with new supporting disciplines to effect proper design solutions.

hybrid studio/critique(5hrs)
departmental requirement

EDID425 Degree Project I
A student selected and faculty approved project of significance.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

EDID435 Degree Project II-Development
A student selected and faculty approved project of significance.

hybrid studio/critique(5hrs)
departmental requirement

ENVIRONMENTAL DESIGN FACULTY

JUDITH ANDERSON
ASSISTANT PROFESSOR
BSME CARNEGIE MELLON UNIVERSITY
MA ROYAL COLLEGE OF ART

JAYNE AVERY, ASSISTANT PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART

CANDACE BROOKS
ASSISTANT PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
M.DES. INSTITUTE OF DESIGN, IIT

ROBERT COPPOLA, PROFESSOR
B. ARCH. CATHOLIC UNIVERSITY OF AMERICA
MA CORNELL UNIVERSITY

JOHN DI STEFANO
ASSOCIATE PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
M.ED LESLEY UNIVERSITY

LARS FISCHER, ASSISTANT PROFESSOR
BFA UNIVERSITY OF MICHIGAN

SONDRA GRACE, PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
MA UNIVERSITY OF MASSACHUSETTS

PAUL HAJIAN, PROFESSOR
BS MIT SEMESTER EXCHANGE PROGRAM,
HARVARD GRADUATE SCHOOL OF DESIGN
MA (ARCH) MIT

RENEE HARDING, VISITING LECTURER
BFA RHODE ISLAND SCHOOL OF DESIGN

MARGARET HICKEY, PROFESSOR
BA MECHANICAL ENGINEERING MIT
BA ARCHITECTURE MIT

JAMES MASON, ASSISTANT PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART

JAMES READ, PROFESSOR
BFA MARYLAND INSTITUTE COLLEGE OF ART
MFA ROCHESTER INSTITUTE OF TECHNOLOGY

THOMAS RUSSELL
ASSISTANT PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART

PATTI SEITZ, PROFESSOR
BA WASHINGTON UNIVERSITY, ST. LOUIS
MA WASHINGTON UNIVERSITY, ST. LOUIS
M. ARCH. MIT

JENNIFER VAREKAMP
ASSISTANT PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
M.ED HARVARD UNIVERSITY

Art History

Art history students are both scholars and creators of art, due to the program's rigorous studio component. The art history program teaches students how to investigate works of art from a wide range of periods and regions. A distribution requirement ensures that students have a solid foundation in each of the following four areas:

ANCIENT AND MEDIEVAL ART
RENAISSANCE, BAROQUE, AND EIGHTEENTH-CENTURY ART
MODERN AND CONTEMPORARY ART
ARTS OF THE AMERICAS, ASIA, And Africa

After fulfilling the requirement, students then may choose to focus their studies on a particular area of art history. All art history students take at least two senior seminars investigating focus topics in the history of art MassArt's visiting artist program and exhibitions of contemporary art encourage students to contemplate the historical and cultural context of work being created in our own time. Art history majors continue on to graduate programs in art history, visual culture, and museum studies; work in museums, galleries, auction houses, and publishing; and use their knowledge of the history and theory of art to enrich their studio practice.

ART HISTORY PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART103X	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	CR.
HART	Choose 3 of the 4 areas:	9
	Ancient/Medieval Renaissance/Baroque/18th Century Modern/Contemporary Americas/Asia/Africa	
LALW200	Literary Traditions	3
LASS	Elective	3
	Studio Electives	15
	Total Credits	30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
HART	Remaining Course (listed above)		3
HART (400)	400-Level Seminar		3
HART	Elective		3
LASS	Elective		3
LALW	Elective		3
LAMS	Elective		3
	Studio Elective		12
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
HART (400)	400-Level Seminar		3
HART	2 Electives		6
LA-SS/LW/MS	3 Electives		9
	Studio Electives		12
	Total Credits		30

SUMMARY

Studio Foundation	18
Liberal Arts	30
HART	33
Studio Electives	39
Total	120

ART HISTORY
COURSE DESCRIPTIONS

HART101 Perspectives in Art History
An introductory study of topics in the history of Western art from its origins through the Renaissance, to acquaint students with new and traditional approaches in the discipline.

lecture/seminar(3hrs)
all college required

HART102 Perspectives in Art History
An introductory study of topics in the history of art from the sixteenth Century to the present. Students will become acquainted with traditional and new approaches to the discipline.

lecture/seminar(3hrs)
all college required

HART100 Introduction to Western Art
This course is a condensed and comprehensive introduction to the history of Western art from prehistorical times to the twenty-first century. The basic purpose of the course is three-fold: to examine a selection of the most significant monuments of creative endeavor which constitute the canon of Western art; to contextualize succinctly, with historical references and coetaneous examples in other media (especially literature), those monuments; and, finally, to engage students in the ongoing discourse which determines and revises the canon and the ways in which we see and interpret works of art.

lecture/seminar(3hrs)
all college required

HART270 Modernism in European Visual Culture, 1886-1936
This surveys major movements and theories of modernism in the European visual arts from the end of the nineteenth century to 1936.

lecture/seminar(3hrs)
all college elective

HART291 Narrative in Art
In this course we will undertake to identify and examine various narrative techniques utilized throughout the history of Western civilization by both visual and literary artists. We will also devote considerable attention to an exploration of the reverberations and transformations of narrative traditions in the major cross-disciplinary medium of the twentieth century, cinema.

lecture/seminar(3hrs)
all college elective

HART210 Early Medieval Art
A survey of art produced in early Medieval Europe, Western Asia, and North Africa, focusing on the interaction among the diverse cultural traditions of classical Rome, Byzantium, and Northern Europe from the decline of the Roman Empire through the Christianization of Europe, the advent of Islam, and the establishment of the Holy Roman Empire under Charlemagne. Emphasis will be on wall painting, manuscript illumination, stone sculpture, and portable metalwork objects.

lecture/seminar(3hrs)
all college elective

HART211 Romanesque and Gothic Art
European art and architecture produced between the years 1000 and 1400. Focus will be on figural and decorative arts (monumental and miniature painting, stained glass, sculpture, and metalwork) and on architecture as a physical context for monumental public images. The functions of objects and the audiences for whom they were made will be considered along with their styles, subject matter, techniques and materials. Medieval ideas about sight, vision, and representation will be examined as essential to an understanding of the art of this era.

lecture/seminar(3hrs)
all college elective

HART212 Medieval Castles and Cathedrals
A survey of major monuments of European architecture from the Early Christian era through the Gothic style, including both religious and secular buildings. Elements of structure, and design sources and processes, will be considered alongside the function and reception of different buildings and building types. The class will also explore the place of architecture in urban and rural settings, the importance of pilgrimage and Crusading for the transmission of ideas, and the translation of monastic ideals into buildings.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART331 Seventeenth Century Dutch Painting
The focus of this course is the paintings and culture of the Dutch Republic during it's "Golden Age" : 1600-1675. Topics to be considered in detail include Dutch Mannerism; the school of Utrecht; Hals and developments around him in Haarlem; Rembrandt and the Rembrandt Research Project; associates, pupils and followers of Rembrandt; Vermeer, the School of Delft and other genre painters; and Ruisdael, Hobbema and landscape painting. Emphasis is also given to Dutch painting in the following contexts: Dutch capitalism and the growth of Dutch wealth in the early Golden Age; the open market situation of Dutch "patronage"; Dutch work ethic Protestantism; and the greatness of Dutch lens-making as an aspect of Dutch science. Some of the following topics may also be considered: the "twilight" of the Golden Age 1675-1725; sources of the French Rococo in 17th-century Dutch painting; sources of eighteenth-century English painting in Dutch realism. This course was formerly titled Northern Baroque Art.

lecture/seminar(3hrs)
all college elective

HART240 Art and Archeology of Ancient Mesoamerica
Students explore the arts and cultures of the Aztec, Maya and other ancient civilizations of Mexico and Guatemala from 3000BC to the Spanish Conquest of 1521. Special emphasis is given to the formation of religious ideologies and to the processes of urbanization and state development and decline. The legacy of ancient Mesoamerica in modern and contemporary art and culture in the Americas also will be addressed.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART270 Modernism in European Visual Culture, 1886-1936
A survey of major movements and theories of modernism in the European visual arts from the end of the nineteenth century to 1936.

lecture/seminar(3hrs)
all college elective

HART281 Art After Modernism
A survey of the major artists, movements, criticism and theory in the visual arts from Minimalism to the 1990s.

lecture/seminar(3hrs)
all college elective

HART252 Survey of Japanese Art
Japanese culture has been taking and transforming diverse cultural elements from various traditions into its own. The unique art of Japan continues to inspire modern artists. This class is designed as a basic introduction to Japanese art froantiquity to the modern era. It is a chronologically organized survey of the canon of Japanese art, including ceramics, architecture, sculpture, painting, woodblock prints, and religious art. We will analyze the works of art and place the art in historical and social context. We examine how this unique tradition develops and changes through the ages.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART294 Fashion History I
A survey of the history of costume from its beginnings as primitive adornment with skins, grasses, body paints, tattooing, and beads, to the extravagant fashions of the 16th Century through the Renaissance periods. Visual aids such as videos, slides, and pictorial references will help the student to explore the historical development of clothing, from draped classical garments to the elaborate structured clothing of the Spanish and English courts of the Northern Renaissance. Emphasis is placed on the influences of social, political, and economic conditions, and how these variables reflected an individual's status, taste, and culture. Field trips to museums, vintage stores and other historical institutions are required in order to appreciate the three dimensional aspect of the way in which garments were made during specific periods. The quality of fabrics used, and body types that were typical of each period will be considered.

lecture/seminar(3hrs)
all college elective

HART222 Artistic Personality in the Renaissance I: The Early Renaissance
Artistic Personality in the Renaissance I: The Early Renaissance is the first part in a two-part sequence, opening in the fall semester with an investigation of Italian art in the fourteenth and fifteenth centuries. Students will concentrate on those artists whose works signal the transition from the Early to the High Renaissance, a brief period when Western culture finds a spectacular climax in the artistic productions of Florence, Rome and Venice, and when such work comes to be known, imported, emulated and revered throughout Western Europe and beyond. Primary sources, and above all the artistic biographies of Giorgio Vasari, will be complemented by modern and contemporary scholastic commentaries. Artists include Giotto, Duccio, Masaccio, Brunelleschi, Alberti, Donatello.

lecture/seminar(3hrs)
all college elective

HART258 Early Islamic Art and Architecture, 690-1250
This course will survey the field of Islamic Art and Architecture from its origins to the beginning of the Mughal dynasty, through the architecture, metalwork, ivory, ceramics, calligraphy, miniature painting, and ornament created for both public and private spheres. Great mosques, palaces, and urban planning will be studied, as will luxury arts and ornament for religious and secular contexts within the traditions of Arab and Muslim culture.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART394 Topics in Fashion on Film
Team taught course Fashion/Art History

lecture/seminar(3hrs)
all college elective

HART259 Later Islamic Art and Architecture
A survey of the visual arts in Muslim lands from Central Asia to the Indian subcontinent between the thirteenth and seventeenth centuries, including painting, sculpture, architecture, and the portable arts of ceramics, glass, metalwork, and manuscript illumination. Works of art will be considered in relation to their religious, social, and ideological context.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART260 African Art History
Students examine royal, sacred and secular arts from Western, Central and Southern Africa in this survey course. The impact of the African Diaspora on belief systems and the arts in the United States, Brazil and Haiti also will be examined. The focus of study is on work in wood, metals, fibers, clay and body decoration and modification. Form, design, technique and what they reveal about women's and men's roles in the community.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART218 Spain to Jerusalem: Islamic and Christian art of the Medieval Mediterranean
An exploration of multicultural influences on art and culture in the Medieval Mediterranean. While the divisions of Christian and Islamic culture often appear concrete, the Medieval Mediterranean world showed a more permeable boundary between Christians and Muslims. Bridged by courtly cultures and even wars, the production of art objects in the Christian and Muslim spheres may be more similar than assumed. We will begin by examining the conventional divisions of geography, historical periods, and religion to decide if these boundaries serve the objects in question. With Crusaders, refugees, and merchants crossing the Mediterranean, does the traditional map of medieval culture need revision? Focusing on monuments and portable objects such as metalwork, ivory, textiles, and the arts of the book, we will discover and analyze dynamic cultural intersections. We will dissect possible separations and fusions in terms of public and private art, centers and margins, secular and religious culture in the regions in and around Spain, Egypt, Sicily, and Byzantium.

lecture/seminar (3hrs)
Culturally Diverse Content
all college elective

HART375 Landscape and Urban Environment in Europe and America 1700-2000
Focusing on how artists have engaged with their environment from the eighteenth century through the twentieth, this class will subject the subject matter of landscape to close scrutiny. This class will look at parallel developments in Europe and America, and will consider how various stylistic movements in eighteenth, nineteenth and twentieth century painting, as well as photography, graphic arts and even sculpture have reacted to the significance of space and place, and humankind's impact on the land. Through regular reading assignments, student presentations and research projects, students will track their own relationship to the land, the city and the environment in which we live.

lecture/seminar (3hrs)
all college elective

HART223 Artistic Personality in the Renaissance I: The Early Renaissance
Artistic Personality in the Renaissance I: The Early Renaissance is the first part in a two-part sequence, opening in the fall semester with an investigation of Italian art in the fourteenth and fifteenth centuries. Students will concentrate on those artists whose works signal the transition from the Early to the High Renaissance, a brief period when Western culture finds a spectacular climax in the artistic productions of Florence, Rome and Venice, and when such work comes to be known, imported, emulated and revered throughout Western Europe and beyond. Primary sources, and above all the artistic biographies of Giorgio Vasari, will be complemented by modern and contemporary scholastic commentaries. Artists include Giotto, Duccio, Masaccio, Brunelleschi, Alberti, Donatello.

lecture/seminar(3hrs)
all college elective

HART223 Artistic Personality in the Renaissance II: The High Renaissance
In the second semester of Artistic Personality in the Renaissance, students undertake a detailed examination of the High Renaissance, the supreme moment of artistic achievement in the late fifteenth and early sixteenth centuries. Primary sources, and above all the artistic biographies of Giorgio Vasari, will be complemented by modern and contemporary scholastic commentaries. Artists include Botticelli, Leonardo, Michelangelo, Bramante, Raphael, the Bellini, Giorgione, Titian.

lecture/seminar(3hrs)
all college elective

HART381 Abstract Expressionism
This course will explore the cultural and social context of Abstract Expressionism. We will consider American and European influences, ways in which the artists saw their own work, and critical assessments of the period. We will also consider the myriad of artistic responses to Abstract Expressionism throughout the 1950s and 1960s.

lecture/seminar(3hrs)
all college elective

HART240X History of Sound Art
What is Sound Art? Imagine mind-bending sound pieces using nothing but the echo of a space, vegetable instruments that turn into soup, a "Sound Chair" that propels you through the room, and meditations that reveal sounds in daily life that you never dreamed were there. The course will provide a solid knowledge of sound history and basic acoustic principals, and examine works by artists who have blurred traditional boundaries between music and other disciplines such as science, design, visual arts and philosophy. This is an ideal course for artists engaged in multi-media work that includes sound (i.e., video, film, animation, installation, performance art, circuit-bending) and people interested in experimental music of any genre. No previous experience with sound or music needed.

lecture/seminar (3hrs)
Culturally Diverse Content
all college elective

HART283 Modern Latin American Art
A survey of modern art and architecture in Latin America from the beginning of the twentieth century. The course will explore issues of national identity and cultural autonomy that informed the emergence of modernism; the "postcolonial" relationship to European art; the tension between nationalism and internationalism, and how the experiences of exile and diaspora affect these feelings and the artistic expressions thereof; how artists respond to forces such as imperialism, authoritarianism, and revolution; and how globalizing and transnational social, economic and political processes call into question the notion of "Latin American" art.

lecture/seminar (3hrs)
Culturally Diverse Content

HART284 Masterpieces of Cinema: Introduction to the Visuals
This course will introduce students to the basic vocabulary of visual cinema. Following a brief history of the medium before the Second World War, we will identify and examine many of the traditional ways in which cinematic artists

compose their visual narratives. We will then undertake an in-depth study of some of the major works of cinema since 1945, including films by Rossellini, Bresson, Hitchcock, the French New Wave directors and those of Das Neue Kino in Germany, and the American independents.

lecture/seminar(3hrs)
all college elective

HART206 Ancient Greek and Roman Art
This course will survey the public and private art and architecture produced in Greece and Italy (and their colonies) beginning with the Geometric Period in Greece (c.8th century B.C.) and continuing through the Roman empire until the time of Constantine. The class will first discuss the formation of the Greek polis and the rise of Athens as the cultural center of the Greek world in the mid-fifth century B.C. We will then address the spread of Hellenism under Alexander the Great in the 4th century B.C. and conclude with Rome's eventual domination of the Mediterranean region beginning with Augustus in the first century A.D.

lecture/seminar(3hrs)
all college elective

HART280X Modernist Painting and Sculpture from Post-Impressionism to David Smith and Jackson Pollock
Rather than being a survey of late nineteenth and twentieth century painting and sculpture to 1955, this course will focus on modernism in particular. The course will treat modernism neither as an ideology nor as a myth but rather as an aesthetic strategy for producing high quality art of historical significance. Thus, the course will focus on the paintings and sculptures themselves rather than on contextualizing explanations of them.

lecture/seminar(3hrs)
all college elective

HART285 History of Photography
An introduction to the history of photography from the inventions of Daguerre and Fox Talbot to the twentieth century masters. The course addresses problems and issues arising from the different techniques of, and the interrelationships between, art, photography, science, and society.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART2X5 Arts of Assyria
Survey of the art and architecture of ancient Assyria (northern Iraq) from the Early Dynastic period (ca. 2500 BC) until the end of the Neo-Assyrian empire (612 BC). Lectures draw on surviving artifacts, excavation reports, ancient written records, and specialized studies on trade, state and imperial administration, cult and temple, history and language. Subjects include the sequence of habitation in Nineveh in the third millennium, Assur's emergence as a major city and as the center of trade with Anatolia in the old Assyrian period, the resurgence of Assur and Nineveh in the Middle Assyrian period and the beginnings of the Assyrian empire, and the Neo-Assyrian empire with its capitals Assur, Nimrud, Khorsabad, and Nineveh.

Culturally Diverse Content

HART2XX4 Islamic Art and Architecture
Beginning with an introduction to the religion of Islam, the course will survey the field of Islamic Arts and Architecture between 650 AD to 1650 AD. The survey will cover a range from mosques to markets, from citadels to cemeteries, with the emphasis upon function and meaning rather than on chronology and style. Material culture of the Muslim world will be viewed as it is informed by the religious tenets of Islam. Working thematically, the class will survey the refined and exquisite arts of porcelain, enamel, manuscript illumination, metalwork, calligraphy, textiles displayed in the Asian collection at the MFA.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART300X Colloquium in Art History
This course intends, through a rigorous reading of selected art historical texts, to acquaint the student with the development and transformation of key ideas underlying the thinking and writing of art history as an academic discipline from 1872 to the present. There will be three primary areas of focus in the course. First, after surveying art history's background in the Renaissance and Baroque periods, the course will focus on the first flowering of art history in the late nineteenth and early twentieth century Germany and Vienna. The second focus area of the course will be in the middle twentieth century document-based art history produced in the United States. The third focus area will be in the area of the "new art histories" that have emerged since 1970.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART280 Art Since 1945
Advanced study of the artists and issues of the visual arts since 1945, with emphasis on the arts of the 70s, 80s, and 90s.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART402 Archaeological Theory and Practice
An introduction to applied archaeology as a preparation for participation in an archeological excavation. Investigation of archeological theory including history, purposes, goals, and ethics of excavation. Archaeological practice studied through actual experience with basic skills, including supervising a trench, developing excavation skills, maintaining a field notebook, making site plans, entering field data in a computerized data base, processing and drawing pottery, cataloging and drawing small finds, and preparing a publishable field report. This course is a prerequisite for participation in MassArt's excavation in Syria.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART304 Egypt of the Pharaohs
Intensive study of the visual culture of ancient Egypt from the Predynastic through Roman periods (ca. 5000 to 0 B.C.). Visits to major sites and museums in Egypt will be accompanied by lectures on their historical, political, social, economic, and religious significance. Students are encouraged to make connections between the sights seen and their own research and visual interests.

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Culturally Diverse Content
all college elective

HART304X Topics in the Art of Ancient Iraq
The peoples of ancient Iraq (Mesopotamia) invented such foundations of civilization as urbanism, social stratification, institutionalized religion, imperialism, and international commerce and these ideas are embodied in their art. The class uses Mesopotamian exhibits at a number of Boston area museums as catalysts for intensive directed reading, research, and class discussion.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART230 italian Baroque Art
This course comprehensively investigates of the baroque style in painting, sculpture and architecture from its origins in Counter-Reformation Rome at the end of the Renaissance to its dissemination throughout Italy during the seventeenth century. The course identifies and places in context masterpieces of the baroque and considers the transformation of the baroque into what is known as the rococo at the beginning of the nineteenth century, briefly considering nineteenth and twentieth centuries - American variations on Italian baroque themes.

lecture/seminar(3hrs)
all college elective

HART226 Northern Renaissance Art
This course explores the art of the Netherlands, France, England, Bohemia, and Germany between about 1350 and 1560, focusing on the development of panel painting and portraiture, and on changes in subject matter, patronage, and the artist's practice related to the Protestant Reformation. Modern debates about interpretation and the revelations of recent technical analyses will be brought to bear on the works of Claus Sluter, Jan Van Eyck, Rogier van der Weyden, Petrus Christus, Hieronymous Bosch, Pieter Brughel, Albrecht Durer, Hans Holbein and others.

lecture/seminar(3hrs)
all college elective

HART341 Native American Art and Culture
An examination of issues in the history of Native North America using architecture and art from the diverse societies of the region. Students confront questions of tradition, identity, authenticity, and display of sacred objects in the museum setting through understanding the social and religious use of art in a number of different Native American communities. Students also study the biographies of Native American artists, past and present.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART286 History of Modern Architecture
An investigation of the designed and built environment, from the end of the nineteenth century to the present day. This course examines the influence of technology, aesthetics, politics, social history and economics on modern architecture and urban planning, including the Chicago School, Art Nouveau, international modernism of the 1920s to the 1960s, Post-Modernism, Deconstructivism and worldwide contemporary art.

lecture/seminar(3hrs)
all college elective

HART250 Survey of Asian Art
A study of some of the major contributions of India, China, and Japan to the history of art. The architecture, sculpture, and painting of East Asia are considered from historical, cultural, and religious perspectives.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART301 Art of Ancient Egypt
Survey of the visual culture of ancient Egypt from the Pre-dynastic period (ca. 5000 BC) until the end of the New Kingdom (ca. 1000 BC). Emphasis is on major examples of architecture, sculpture, and painting viewed in their historical, political, social, economic, and religious contexts. The class looks at the methods and goals of archaeological work in Egypt and how these have shaped contemporary views of the ancient world.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART335X Art of Ancient Iraq
The arts of the ancient Sumerian, Babylonian, and Assyrian cultures of Mesopotamia (Iraq) from the 8th millennium BC through the fall of the Babylonian Empire in 539 BC. Emphasis is on the interpretation of art objects as evidence for such historical, social, and cultural developments as urbanism, social stratification, the institutionalization of religion, imperialism, and international commerce.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART340 Mayan Art and Archaeology
An intensive study of the ancient Maya of Mexico and Guatemala, creators of magnificent sculpture, architecture, painting and ceramics. Students will examine the origins of the Maya, their calendars, writing and artistic traditions, trace the history of the major Maya cities and investigate the decline of Classic Maya art and civilization. The course concludes with the study of modern Maya culture and political issues.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART395 Design History
The history of communication design, from the Industrial Revolution to the present, with selected references to pre-industrial developments. The course investigates technological phenomena such as mass production and movements, including Postmodernism and Deconstructivism.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART348X The Gothic Cathedral
A survey of the cathedrals of the urban centers of Europe from 1140-1400, their design, construction, and decoration with stained glass and monumental sculpture. Emphasis is on the function and meaning of the buildings within an urban context, and on the progression of the style from France to England, Germany, Spain, and Italy.

lecture/seminar(3hrs)
all college elective

HART387 Architecture Now
The history, theory, and criticism of architecture in the last two decades, with particular emphasis on the United States, Europe, and Japan. Various theoretical and critical approaches to architecture are examined, including neo-rationalism, post-functionalism, regionalism, and autonomy. Students also investigate neoconservative, feminist, and Marxist approaches to architecture, as well as the debates surrounding recent technological developments.

lecture/seminar(3hrs)
all college elective

HART385 Issues in Contemporary Photography
A study of major artists and developments in photography and media since the 1960s.

lecture/seminar(3hrs)
all college elective

HART386 History of Printmaking
A history of the invention and development of printmaking techniques through the study of the work of major historical and contemporary artists. Material is drawn primarily from Western traditions and includes cross-cultural influences.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART320 Villas and Gardens of the Italian Renaissance
An investigation of the architecture of leisure in Renaissance Italy, from the early Humanist villas of the powerful Medici family to the farm-villa complexes designed by Palladio in the sixteenth century. Gardens and villas are considered in their role as purveyors of the economic, social and political power of the elite, and in relation to ancient literary and archeological sources and Renaissance design theory. Examples include the Medici ville at Fiesole, Palazzo Te in Mantua, Palazzo Farnese at Caprarola and Villa d'Este at Tivoli.

lecture/seminar(3hrs)
all college elective

HART272 History of American Art
An exploration of key topics in American painting, sculpture, and architecture from the Colonial period to 1940. Emphasis is given to the Hudson River School, American Impressionism, Thomas Eakins, the origins of the skyscraper, the Ashcan School, and early American modernism.

lecture/seminar(3hrs)
all college elective

HART372 Painting and Sculpture in the United States from the Colonial Period to the Harlem Renaissance
The aim of this course is to acquaint the student with the most significant individuals and movements in the history or American painting and sculpture from the Colonial Period to 1940. Rather than taking an encyclopedic approach, class lecture and discussion will focus on a limited group of topics, which together will give the student an overview of the high points of greatest cultural significance in our country's art history. Required reading includes sections from the text that parallel classroom topics. In addition, students are required to read a section of articles that treat some course topics in greater depth and detail.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART387X Painting and Sculpture in the USA 1900-1950.
This course will survey the most significant achievements in painting and sculpture from the Ashcan School to the origins and early development of abstract expressionism. Emphasis will be given to the relationships between American modernism and its European sources as well as to the more-or-less-constant presence of realism in American art. The instructor will prepare a reader for the course which will include scholarship of monographic focus as well as selections from such classic studies about the period as Milton W. Brown's "American Painting from the Armory Show to the Depression", Abraham A. Davidson's "Early American Modernist Painting 1910-1935", and Irving Sandler's "The Triumph of American Painting." A special feature of the course will be the inclusion of assignments in American literature of specific pertinence. Selections from Hart Crane's "The Bridge" will be studied in relation to visual representations of the "Brooklyn Bridge" by Joseph Stella and Sherwood Anderson's Winesburg Ohio will be read in conjunction with the paintings of Charles Burchfield.

lecture/seminar(3hrs)
all college elective

HART398 Architecture and Politics
Selected topics in the relationship between political power and built form in the West, from ancient Greece to the present. Students investigate the influence of political agendas on building typology and style, and the use of architecture as political propaganda. Topics include the architecture of imperialism, state-subsidized housing, and the politics of urban planning.

lecture/seminar(3hrs)
all college elective

HART400 Directed Study in Art History
An opportunity for seniors with a solid background in 200- and 300-level art history courses to research a topic of their choosing. The course requires eight meetings during the semester with the supervising instructor and a final written report of the research undertaken.

HART401 Art History Practicum
A practical directed study for art history students in the senior year. Students plan and schedule the practicum under the supervision of their art history advisors. Students arrange for apprentice or intern positions with museums, galleries, publishing houses, and similar institutions. Students also have the option to propose subjects for investigation that could form the basis of a senior thesis for practicum credit.

lecture/seminar(3hrs)
departmental requirement

HART347 Renaissance Splendor: Venice + Mantua
An on-site, comprehensive examination of the painting, sculpture and architecture produced during the Golden Age of Venice, the Veneto and southern Lombardy, 1200-1800. There will be a classroom component at MassArt, in which students will discuss relevant art historical texts and learn conversational Italian. Beginning with a week-long stay in the great city itself, we will study the evolution of Venetian culture from its origins as an outpost of the Byzantine Empire to its rise as the greatest and most enduring republic the world has ever known, as well as one of the richest and most magnetic artistic centers in Europe. After seven days in Venice, we will leave for Mantua, stopping first in the foothills of the Alps to view Palladio's Villa Barbaro, and then at Padua to view the frescoes by Giotto in the Arena Chapel, which for many mark the beginning of the Renaissance. In Mantua we will study the architecture of Alberti, the frescoes by Mantegna in the Ducal Palace, and finally, the tour-de-force of Renaissance pleasure construction, Giulio Romano's Palazzo Te.

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Culturally Diverse Content
all college elective

HART486 Seminar: Topics in Contemporary Art: SOUND AND THE SOCIAL DIMENSION
Sound and the Social Dimension: This topic is an exploration of the increasing use of sound as a medium within the field of visual art. While there is a longer history of artists exploring the formal dynamics and processes of sound within both conceptual and new media practice, the engagement of sound as a medium to address social concerns within the visual arts is a relatively new area of development. From Janet Cardiff to DJ Spooky to Ultra-Red, artists in the new millennium are turning to aural media to explore concerns from labor politics to personal memory to globalization. Using texts like Jim Drobnick's recent Aural Cultures, DJ Spooky's Rhythm Science, and Brandon Labelle's 2006 Background Noise: Perspectives on Sound Art, festival and event models like Sonambiente, and a research/presentation structure that identifies new and not-yet documented work, we will cull together a perspective on the rise of sound in contemporary visual practice.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART484 Seminar: The American Scene, 1930-1950
American Art of the 1930s and 1940s, including Regionalism, Social Realism, the Federal Art Project and the Mural Movement both in the US and Mexico. Using a variety of perspectives, we will examine art that was labeled as "American Scene," and will discuss and problematize that very categorization. Through an examination of 1930s politics, Depression-era America, European modernism, cultural nationalism, and racialism, we will investigate the age-old question: "What is American about American Art?" and will look at artists who wanted to create a national art as well as those who resisted such an impulse. Artists include: John Stuart Curry, Grant Wood, Diego Rivera, Aaron Douglas, Charles Burchfield, Reginald Marsh, Jacob Lawrence, Thomas Hart Benton, Stuart Davis, Frida Kahlo, Jose Clemente Orozco, Romare Bearden, Andrew Wyeth, David Alfaro Siquieros, and Edward Hopper. The course will combine discussions with visits to local museums.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART410X Methodologies of Art
This seminar is about learning different ways of seeing, thinking, and writing about art. This course is to introduce the students to a repertoire of usable methods of approach to art. We will examine some basic and enduring issues in art-making and art history, such as style, meaning, storytelling, art and political power, art and class and gender, mass production, the idea of progress, and self-and-other. We will also critically examine the roles and problems of the institution of art museum. For the chosen topics, paring two or more authors from reading and talking about the points of confluence and disparity between them allows students to address larger issues and to develop their own thesis. Carefully examining artworks that support or challenge the arguments in the readings will allow students to clarify their own ideas.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART485 Contemporary Photo Seminar
Issues in contemporary photography

lecture/seminar(3hrs)
all college elective

HART455 Seminar: Modern East Asian Art
This seminar is an exploration of the art and culture in contemporary Eastern Asia, with particular attention to China and Japan. Topics include: history of modernization in Eastern Asia, Orientalism, cultural conflicts and cultural exchange between the East and the West, nationalism and cultural identity, interrelations between arts and sociopolitical power, mass production, urbanization and new space for modern life, new ideas, themes, and genres of arts in Eastern Asia, perpetuating, rediscovering, redefining, and reinventing traditions. What happened in Asia and other regions will greatly help us to examine critically what happened in the West and in the global family as a whole.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART411 Gothic Architecture: Great Cathedrals of Europe
An in-depth look at the medieval Gothic architecture of Europe, focusing on selected cathedrals from the earliest examples around twelfth century Paris to the fanciful stonework and towering spires of fifteenth century England and Central Europe. Following an overview of the period and its monuments, students will undertake individual research projects with the professor's guidance, and will share their progress and conclusions withone another. The course is designed to provide students with tools for professional and/or graduate work in the field of art history. Preference will be given to art history majors.

lecture/seminar(3hrs)
all college elective

HART4X5 Seminar in Asian Art
An advanced level research seminar with intensive focus on a topic in Asian art to be determined.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART451 Seminar on Chinese Calligraphy and Literati Painting
In Chinese conception, calligraphy and painting are closely related to poetry. Many literati engage in two or all three of these arts. Theories of calligraphy and painting developed along parallel lines with those of poetry. Treatises on these arts use similar or even identical concepts, terms, and images that are closely related to Chinese concepts on Nature. In 687, Sun Qianli described different scripts of calligraphy are "sometimes heavy like threatening clouds and sometimes light like cicada wings; when the brush moves, water flows from a spring, and when the brush stops, a mountain stands firm." Zhao Mengfu (1254 - 1322) claimed that when he paints, "Rocks like Flying White; tree like the Great Seal script; the sketching of bamboos should include the Eight Strokes of calligraphic technique." This seminar focuses on the sophisticated written literature and the canonical works of Chinese calligraphy and literati painting. Students will read and discuss important ancient Chinese treatises (in English translation), perform book review on modern scholarships on Chinese calligraphy and painting, and write individual research papers (10 - 12 pages) and present their papers to the class. This course also includes a hands-on Chinese calligraphy and ink-monochrome painting workshop.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

HART440 Seminar: When Worlds Collide: Aztecs at the Lonquest and Beyond
The 1521 Spanish conquest of the Aztec of Mexico forged a new world from a monumental collision of religions, philosophies and visual cultures. Through critical reading, research and oral and written presentation of 10-12 page papers, students in this seminar explore the power and paradoxes of Aztec civilization before and in the wake of conquest through examination of Aztec art and documentary sources including pictorial manuscripts and codices, sculpture, painting and architecture. Students also analyze first-hand accounts, memoirs and philosophical treatises recording Spanish conquistadors' and clergies' ambivalent responses to Aztec culture, to its sophistication and to its seeming barbarity. The influence of Aztec art on modernism in Mexico, North America and Europe also will be a focus of student discussion and research.

lecture/seminar(3hrs)
Culturally Diverse Content

ART HISTORY FACULTY

JOHN BAKER, PROFESSOR
BA CLARK UNIVERSITY
MA BROWN UNIVERSITY
PHD BROWN UNIVERSITY

JOANNE LUKITSH, PROFESSOR
BA WESLEYAN UNIVERSITY
MA UNIVERSITY OF NEW MEXICO
PHD UNIVERSITY OF CHICAGO

DAVID NOLTA, PROFESSOR
BA UNIVERSITY OF MICHIGAN - ANN ARBOR
MA UNIVERSITY OF CHICAGO
PHD YALE UNIVERSITY

JOHN RUSSELL, PROFESSOR
BA WASHINGTON UNIVERSITY, ST. LOUIS
MA UNIVERSITY OF PENNSYLVANIA
PHD UNIVERSITY OF PENNSYLVANIA

ELLEN SHAPIRO, PROFESSOR
BA BRANDEIS UNIVERSITY
MPHIL, MA YALE UNIVERSITY
PHD YALE UNIVERSITY

ELLEN SHORTELL, PROFESSOR
AB UNIVERSITY OF CALIFORNIA, SANTA CRUZ
MA TUFTS UNIVERSITY
PHD COLUMBIA UNIVERSITY

PEG TURNER, PROFESSOR
AB WELLESLEY COLLEGE
PHD UNIVERSITY OF ROCHESTER

SHOU-CHIH YEN, ASSOCIATE PROFESSOR
BA NATIONAL TAIWAN NORMAL UNIVERSITY
MA NATIONAL TAIWAN UNIVERSITY
PHD YALE UNIVERSITY

Liberal Arts

A solid grounding in the liberal arts ensures that students are exposed to the cultural, historical, and intellectual contexts that inform art and design The liberal arts department offers courses that encourage students to think critically, write effectively, and develop the informed, flexible minds that make art possible. All MassArt students take at least ten courses in this department.

LITERATURE AND FILM CRITICISM teach students to discern complex layers of idea and meaning manifest in verbal or cinematic art.

WRITING courses hone skills in verbalizing ideas and creating art with words.

SOCIAL SCIENCES AND HISTORY courses help students develop a historical perspective and deepen their understanding of cultures and societies.

NATURAL SCIENCE courses foster an understanding of scientific method and principles.

MATHEMATICS courses teach mathematical logic and the skills necessary for material and structural calculations in design projects.

SCIENCE REQUIREMENT Students are required to demonstrate competence in a math or science area as a degree requirement. They can do so in several ways: successful completion of a math or science course offered by the Liberal Arts department, successful completion of a math or science course taken at a consortium college, transfer credit of a math or science course, or successful completion of an approved science or math course offered by other departments. In this last example, demonstrated competency does not reduce the number of credits required in the Liberal Arts Department.

LIBERAL ARTS COURSE DESCRIPTIONS

LASF100X Freshman Seminar
A reading-intensive introduction to Liberal Arts, emphasizing critical reading and thinking. Freshmen choose from a variety of topics drawn from different disciplines.

lecture/seminar(3hrs)
all college required

LASF100 Written Communication
An introduction to essay writing. Six to eight writing assignments concentrate on the expository and critical essay, and mayinclude some subjective writing and a research paper. Students also read and discuss outstanding pieces of prose, poetry, and fiction.

lecture/seminar(3hrs)
all college required

LALW200 Literary Traditions
An exploration of the sources of culture through a survey of some of the literary masterpieces, from the ancient world to the nineteenth century.

lecture/seminar(3hrs)
all college required

LALW201 Men, Women, and the Myth of Masculinity
This is a course about the idea of Masculinity and how it is portrayed in literature from ancient times to the twentieth century. In addition to looking at how men traditionally view manhood, it will also look at men's attitudes toward women, since "masculinity" is usually defined in opposition to "femininity." Thus we will have plenty of opportunity to discuss perceptions of what it means to be a man or a woman, and to explore the elusive concept of gender identity. Our syllabus will include works by Shakespeare, Henrik Ibsen, Ernest Hemingway, and Medieval feminist Christine du Pisan. We will also be viewing films, including Neil Jordan's "The Crying Game" and listening to selections from Mozart's opera "Don Giovanni."

lecture/seminar(3hrs)
all college elective

LALW203 Film Viewing and Criticism
A critical study of film as a part of the humanities. Class meetings consist of film viewing, evaluations, and discussions. Students write frequent critical papers.

lecture/seminar(3hrs)
all college elective

LALW204X Recent German Fiction/Fiction from the German: 1939-2001
Novels by Junger, Grass, Lenz, Bernard and Sebald read with twentieth century German-Austrian history in mind. Emphasis on literary innovation and on the novels' expressive use of painting, photography, art history and musical performance.

lecture/seminar(3hrs)
all college elective

LALW205X Children's Literature
What makes a children's book a classic? We'll find out as we read, analyze, and enjoy the best of the field-fantasies from "Peter Pan" to "Harry Potter," realistic novels from "Anne of Green Gables" to "Roll of Thunder, Hear My Cry," and stories falling somewhere in between, like "The Secret Garden." Though our emphasis will be on longer books for older children, we'll also consider fairy tales and picture books. Final project: writing a "classic" children's book, illustrating one, or both!

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LALW232X Readings in Asian American Literature
An introduction to literature by Asian-American writers (Americans of Japanese, Chinese, Korean, Indian, and Filipino heritage). Includes writers who have written modern classics, such as Maxine Hong Kingston, as well as other known and less familiar writers of various literary genres, including David Henry Hwang, Chang-Rae Lee, Lawson Inada, and Bharati Mukherjee.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LALW300 Playwriting
A course that teaches the fundamentals of writing drama whether for stage or for screen. Students study the craft of successful plays and screenplays. Students write numerous scenes, a polished one act play, a short treatment of a screenplay and the first act of the screenplay.

lecture/seminar(3hrs)
all college elective

LALW300X The Family Drama in Literature
An exploration of literature that portrays the family, the complicated dynamics of family relationships, the conflicts between parents and children, the loyalties and rivalries of siblings. The syllabus is cross-cultural and trans-historical, ranging from Absalom (in the Bible) to Absalom, Absalom! (Faulkner) and includes novels, plays, lyric poems, folk tales from around the world, Celtic romance, and gothic fantasy.

lecture/seminar(3hrs)
all college elective

LALW302 Creative Writing: The Essay
This course, conducted as a workshop with essays read aloud and critiqued in class, provides students with an opportunity to explore through their own writing the power and variety of the essay form. From memoir to observation, personal profile to political observation, this course encourages students to transmit interior reflection and external observation into essay form. Assigned reading of essays. Grade based on 25-page portfolio (usually five essays).

lecture/seminar(3hrs)
departmental elective

LALW303 Russian Short Story
Russian literature is a relatively new phenomenon. It burst on world stage suddenly and unexpectedly in the early nineteenth century and almost immediately gained tremendous world-wide influence. Everyone knows the names of Tolstoy and Dostoevsky, Chekhov and Pasternak, Nabokov and Solzhenitsyn. Great Russian literature is also uniquely connected to Russian philosophy and politics. Thus, reading and studying it will help students to better understand the trials and tribulations of the modern times.

lecture/seminar(3hrs)
all college elective

LALW304 Masters of Film
An examination of the contributions that distinguished filmmakers, including directors, editors, and cinematographers, have made to the art of motion pictures.

lecture/seminar(3hrs)
all college elective

LALW306 Fiction into Film
An examination of a series of feature films adapted from novels. Discussions and writing assignments address the artistic problems and challenges in adapting a work from print

lecture/seminar(3hrs)
all college elective

LALW308X Monster Madness
Of course, we will be rounding up the usual suspects: the appalling and tragic monster and his equally appalling and tragic creator, the charismatic vampire and his bevy of vamps; a commonplace fellow who wakes up to find himself transformed into a giant insect. But, more broadly, we will examine the idea of the monstrous, the shadow side of human nature and human experience that we refuse to acknowledge as our own. In addition to physical monsters, we will encounter monstrous actions (incest, murder, cannibalism), monstrous thoughts, and monstrous transformations of the soul. Our syllabus includes: Frankenstein, Dracula, Kafka's "Metamorphosis", John Ford's "Tis Pity She's A Whore", and John Gardner's Grendel.

lecture/seminar(3hrs)
all college elective

LALW309 Twentieth Century American Literature
A focus on major writers who have emerged in the twentieth century. The course concentrates on contemporary figures and earlier modernist writers.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LALW310 Contemporary Poetry and the Modernist Tradition
An examination of recent poems of the Americas in the context of modernist innovations in the twentieth century. African-American, Asian-American, and Native American contemporary poetry is covered, as is Beat poetry, confessional poetry, sound poetry, and other current voices. Poetic styles and themes are examined in relation to the visual arts and to intellectual and social currents.

lecture/seminar(3hrs)
all college elective

LALW312 Creative Writing
An exploration of drama, fiction, and nonfiction in workshop format. Student work is read and discussed in class. Constructive criticism is given and revision encouraged.

lecture/seminar(3hrs)
all college elective

LALW313 Modern British and Irish Literature
A study of the poetry, drama, and fiction of British and Irish writers and how their writings helped shape a modernist aesthetic. Selections are from the work of Wilde, Joyce, Auden, Lawrence, Woolf, Behan, Lessing.

lecture/seminar(3hrs)
all college elective

LALW317X Readings in British and American Romanticism
This course will explore the literature of Romanticism from its development in England to its reverberations in America. Romantic literature was, variously, the voice of Nature, the song of the common man, the manifestation of the Sublime, the cry of emotion in extremity, the language of a transcendent God, the howl of the wilderness, and the urgent song of erotic love. We will seek to hear and understand all these Romantic voices by studying important Romantic texts. Romantic prototypes that contributed to our popular culture will also be a focus:- the variants of the "Romance" novel from the works of the Bronte sisters; detective and crime novels from Edgar Allan Poe's Romantic brain. Finally, we will attempt to make connections between Romantic literary styles and visual and musical art of the time.

lecture/seminar(3hrs)
all college elective

LALW319 History of American Film
An examination of American film from its beginnings to about 1950. This course deals with the cultural sources of American film and the developments in the international community as they were important to the development of film in America.

lecture/seminar(3hrs)
all college elective

LALW320 Poetry Workshop
A workshop in poetic form and structure.

lecture/seminar(3hrs)
all college elective

LALW322 Shakespeare: On Film and In Print I
A study of A Midsummer Night's Dream, Romeo and Juliet, Henry V, Hamlet, and King Lear, using a genre approach. Emphasis is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays.

lecture/seminar(3hrs)
all college elective

LALW324 Shakespeare: On Film and In Print, Part II
A study of The Taming of the Shrew, Henry IV: Part I, Julius Caesar, Othello, and Anthony and Cleopatra, using a genre approach. Emphasis is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays.

lecture/seminar(3hrs)
all college elective

LALW325 Nineteenth Century American Literature
A study of the major writers of the century (Melville, Whitman, James, Twain) with special attention to the American Renaissance period and its contribution to a sense of national identity and the expansion of possibilities of literary form.

lecture/seminar(3hrs)
all college elective

LALW346X Camelot: Tales of King Arthur
A study of the literary epics of the legends surrounding Camelot and King Arthur, their origins in the middle ages and subsequent variations.

lecture/seminar(3hrs)
all college elective

LALW347X The Long and the Short of the Short Story
The short story has family resemblances to the novel, the epic, and the lyric poem. While the first two ancestors might be self-evident, the compression and concision inherited from the third pull the short story away from other sorts of narratives. Close readings will attempt to look at the several aspects of stories that characterize the form.

lecture/seminar(3hrs)
all college elective

LALW355 Japanese Literature
A survey that balances classical literature of Old Japan (diaries, linked verse poems, haiku) with modern and experimental writing and its nuanced sensibility. Selections are drawn from Basho, Kenko, Noh drama, Kawabata, Mishima, Tanizaki, Kogawa.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LALW35X Modern Drama
Readings of several modern playwrights, from Ibsen and Chekhov to the present. The course examines how these writers responded to cultural change, modified dramatic conventions, and explored shifting relations between comedy and tragedy.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LALW39X Classical Myth in Modern Renderings
A study of the continuing hold that ancient Greek and Roman myths exert on the modern imagination. The course examines selected poems, novels, plays, paintings, sculpture, films, and dance that recycle the old myths to find contemporary meaning in them.

lecture/seminar(3hrs)
all college elective

LALW3XO Lyric Poetry
Literary analysis and oral readings of lyric poems from several eras and cultures. Particular attention will be given to subtle interactions between linguistic and structural elements such as rhythm, meter, stanza form, syntax, diction, and imagery.

lecture/seminar(3hrs)
all college elective

LALW3X4 Readings in the English Novel
The critical reading of novels as a way of increasing the reader's entertainment and appreciation of them as works of literary art. Particular attention is paid to the historical development of the English novel.

lecture/seminar(3hrs)
all college elective

LALW3X5 Art and Artists in Literature and Film
A study of the ways in which works of visual art and the lives of visual artists, both fictional and historical, are represented in selected short stories, novels, plays, poems, films, and essays.

lecture/seminar(3hrs)
all college elective

LALW400 Directed Study
An opportunity for seniors to read widely in some area of literature without the structure or time restrictions of class meetings. Individual meetings are arranged with an instructor.

LALW402 Advanced Poetry Workshop
An exploration of more complex forms of poetry such as the sonnet, ballad, and sestina, along with free verse and prose poems.

lecture/seminar(3hrs)
all college elective

LALW403 Writing an Artist's Statement
A workshop in which initial drafts and subsequent revisions of students' writings are photocopied, distributed to all members of the class, and critiqued. The objective is to help students develop artist's statements that: (a) are appropriate to the purposes for which they are written; (b) articulate what the student wants to say about their art; and (c) communicate clearly to the intended audiences. Open only to seniors.

lecture/seminar(3hrs)
all college elective

LAMS201 Algebra and the Computer
Algebra is introduced in a context relevant to adults working as artists and designers. Data sets from practical applications are used to develop a numeric, verbal, graphic and symbolic understanding of linear, quadratic and exponential functional relationships. Applications include use of data sets by artists, design of parabolic devices, motion graphics, tumor growth, pollution decay, and financial issues such as taxation, bank interest and credit card debt. Custom software is used to explain algebra in an interactive visual way particularly suited for visual thinkers, and commercial spreadsheet software is used for processing and graphing data.

lecture/seminar(3hrs)
all college elective

LAMS205 Mathematics, Logic, and Knowledge
A study of the veracity of mathematics and mathematical thought. Axioms of mathematics, elements of formal logic, and Godel's proof and its philosophical consequences are covered.

lecture/seminar(3hrs)
all college elective

LAMS207 Paradigms of Physics
A study of the great ideas of physics, their origins and history, and something of their impact on our modes of thought. Emphasis is on the content of the ideas and their significance for our understanding of the universe. Students learn about science as a human endeavor. No mathematical background is necessary.

lecture/seminar(3hrs)
all college elective

LAMS240 Biological Form and Function
An examination of the importance of shape, or form, to biological function. Students explore selected examples at several levels of organization (molecule, cell, individual, community) in a variety of organisms (viruses, bacteria, plants, fungi, invertebrate and vertebrate animals, embryos and mature forms.) The course seeks to increase knowledge of biology and compare biological and artistic form and function.

lecture/seminar(3hrs)
all college elective

LAMS260 Astronomy
A survey of the birth and death of stars, red giants, white dwarfs, black holes, galaxies, and cosmological theories. The presentation focuses on modern descriptions and theories of these objects.

lecture/seminar(3hrs)
all college elective

LAMS2X0 The Universe
A study of how the basic laws of physics and astronomical observations lead to an understanding of the universe as a whole.

lecture/seminar(3hrs)
all college elective

LAMS320 Environmental Science
A study of the fundamental principles of ecology, with the intertwining of many biological and physical science fields. The course distinguishes the scientific, technological, and social domains. This study of complex human impacts and environmental concerns (such as biodiversity, population size, food and energy resources, air and water pollution, waste management, recycling, and sustainability) also raises issues of environmental ethics, risk assessment, and policy planning.

lecture/seminar(3 hrs)
Culturally Diverse Content

LAMS340 Human Biology
An examination of the coordinated functioning of the most familiar of organisms, the human body. Topics include structure and function of systems, tissues and cells, macromolecules, and the progression through development and aging. Students consider the nature of experimental evidence, evaluate popular claims, and explore bioethical issues in health and disease.

lecture/seminar(3 hrs)

LAMS3X3 Pre-Calculus
After a brief review of basic algebra including linear and quadratic functions, students work on theory and application of polynomial, exponential, base 10 and natural logarithm and trigonometric functions, using symbolic, numeric and graphic methods. Calculus is approached through incremental methods with readily understood applications of rate of change and accumulation.

LAMS3XX Cells and Genes
An investigation of what we know scientifically about cells, genes, DNA, and proteins. The course considers the elegance of classical and molecular experiments and looks at promised applications such as human disease treatments, plant hybrids, cross-species transplants, and bacteria as miniature vats for chemical manufacture. The course explores business and bioethical decisions about product development and human privacy.

lecture/seminar(3hrs)
all college elective

LAMS400 DIR Study Math/Science

LASS150 American Thought and Government
A survey of American historical development from the eighteenth to the twentieth century. The course includes an analysis of significant constitutional issues and ideas and a study of the American political, social, and intellectual experience.

lecture/seminar(3hrs)

LASS200 Critical Reasoning
Our project is to become philosophically more adept at identifying and creating strong arguments in everyday discourse for views which really matter to us, utilizing news media and philosophical publications, as well as our texts, as primary resources. Your diligent efforts in this course will enable you to undertake profitably additional formal or informal study of philosophy in any area of your interest. You should find that you will be increasing your enjoyment of and competence in formal and informal discussions of a variety of issues and interests that you bring to the course.

lecture/seminar(3hrs)
all college elective

LASS200X Ethics
An inquiry into moral theories, their formulation, justification, and application to many personal and social issues. Included are Plato's and Aristotle's virtue theories, Bentham's and Mill's utilitarianism, Kant's deontology, religious Agapism, religious divine command theory, and feminist moral theories and their non-feminist counterparts. Rational argumentation and the clarification of concepts central to moral disagreements is emphasized in the search for solutions to current day issues.

lecture/seminar(3hrs)
all college elective

LASS203X Issues in Contemporary History
While events in the news often seem perplexing or even shockingly unexpected, nothing happens in a vacuum. The reasons motivating nations or individuals to action are sometimes rooted in the distant past. This course goes beyond the headlines to uncover their historical background. In class discussions we will also examine the competing interests and perspectives which help shape current political events and cultural phenomena in America and abroad.

lecture/seminar(3hrs)
all college elective

LASS206 The American West
This course focuses on the American West in myth and memory, the geographical, historical and cultural impact of American westward exploration and expansion, the Louisiana Purchase, displacement and responses of Native peoples, Mexico and the creation and rise of the ideology of "manifest destiny", the evolution of race slavery and the role of slavery in westward expansion, gold and antebellum immigrations, Dred Scott and the west, the coming of civil war, the "last" Indians, cities and the west, contemporary immigration and the West, and the continuing significance of and fascination with the idea.

lecture/seminar(3hrs)

LASS207X Cultural Anthropology
In this course, students will examine how people live in different places. We will explore the basic anthropological question, "What does it mean to be a human being?" What, if anything, do all humans have in common with one another? Are there any universals? In reflecting on cultural identity, who are we? Who are they? These questions will be examined in general, and also with regard to particular cultures. Hence, we will study the concept of culture through comparative analyses of institutional forms and functions.

lecture/seminar
Culturally Diverse Content
all college elective

LASS208 American Slavery
This course provides an interdisciplinary consideration of the origins and evolution of American slavery, especially focusing on the construction of slave cultures and their influence(s) on American law, politics, religion and culture; the impact of the transatlantic and internal slave trades on American democracy, capitalism, and culture; the rise of specific attitudes, definitions, and laws regarding race and color; roles of gender and/or social status, free blacks, the slaveholding class, and slave resistance in defining or revising the institution of slavery; westward expansion; civil war; mainstream culture; and myth, memory, and continuing legacies of the institution of slavery in American life and society.

lecture/seminar(3hrs)
Culturally Diverse Content

LASS211X Civil War and Reconstruction Era
US History from the Missouri Compromise of 1820 to the Presidential Election of 1876.

lecture/seminar(3hrs)
all college elective

LASS212X The American Century
From the Spanish-Cuban-Filipino-American Way to the present.

lecture/seminar(3hrs)
all college elective

LASS214X City and Society
Cities are places of great opportunity for many, but at the same time, they are also places of great inequality. This course will introduce students to how cities function on a variety of levels, including their development and planning, racial and ethnic transformations within cities, and the role of arts and culture in urban centers. The format of the course will include lectures, guest speakers, lively discussion, and several optional site visits that will enhance our shared understanding of Boston, and by extension, other urban locales.

lecture/seminar (3hrs)
Culturally Diverse Content
departmental elective

LASS217X The Sixties
An interdisciplinary survey of U.S. political and cultural evolutions in the decade of the 1960's, specifically focusing on the Cold War, modern Civil Rights Movement, Vietnam, student activisms, feminist and gay rights movements, and the election of Richard Nixon.

lecture/seminar (3 hours)

LASS280 Introduction to Psychology
An examination of the dynamics of the self from the interpretative, clinical perspective. The course discusses the growth and the making of the "solid self" and explores the influences that can further or hinder the constitution of a coherent, stable personality. Narcissistic disorders, the most common psychic disorders of our time, are also addressed.

lecture/seminar(3hrs)
all college elective

LASS2X2 Introduction to Philosophy
A study of selected writing in the history of Western philosophy from ancient Greece to the present. Students have an opportunity to explore and discuss in greater depth the life and writings of a philosophy of their own choosing.

lecture/seminar(3hrs)
all college elective

LASS2X6 Seminar in Romanticism
What is Romanticism? To what areas of intellectual life does the term have reference? To art? Literature? Philosophy? Religion? History? Politics? The answer is yes to all the above, and then some. The seminar will explore the nature of this immense cultural movement while focusing on the work of the great Romantic poets, writers and artists of the nineteenth century in Europe and America.

lecture/seminar(3hrs)
all college elective

LASS301 Race in America
How did various peoples from America, Africa, and Europe, speaking different languages and possessing different cultures, come to be defined as "red," "black," and "white," and how did later immigrants or conquered peoples from Asia and the western hemisphere get fitted into this scheme? This class will examine how race categories were formed in the colonial period and have been repeatedly remade up to the present.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LASS301X Social Philosophy of Art
This course is for enthusiasts, juniors and seniors, who like ideas and think that valid reasons exist to examine art in the social, intellectual, and cultural context. Our framework is that of social philosophy. Three central themes organize the course: the pre modern and the rise of modernity, the transition of modernity into post-modernity, and the character of art at our current moment. We will examine the roots of the modern, and the current, in the pre-modern. Why did the Romanesque give way to the Gothic? Was it just that people became bored with the same old style? If not that, then what? How far do you need to go to understand the phenomenon? The art-historical background is paramount. If you do not have this background, you should take the course at a later date. I also rely on your historical background. If you do not have a sufficient background to understand historical references this material takes for granted, you will have to make up for it by reading. I have supplied the necessary historical texts in the Reader. Our intention is not descriptive but analytic and critical. Many of your preconceived notions will be challenged. We will use examples from art-history as we need them to enlighten a larger point: the intersection between ideas, culture, society, and the art world as it evolves from the pre-modern into the modern, and into our current moment.

lecture/seminar(3hrs)
all college elective

LASS302 Gender, Class and Race in American Film
This class looks at film as an important part of mass culture. The course is a social science course, not a "film viewing" one. Expect to analyze sociological themes having to do with gender, class, and race as such themes are reflected in the actions of the film's characters; in their relations with other characters; in their expectations, hopes, and dreams; and, implicitly, in the film's cinematic, visual aspects.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LASS303 Navajo of the Southwest
This unique course blends traditional academic classroom study of Navajo history, art and culture with service learning and an alternative Spring Break community-based art project on the Navajo reservation. The Navajo or Dine Nation is centered on a vast reservation in the four Corners of Utah, Colorado, Arizona and New Mexico and is the largest American Indian nation in North America. The Navajo People balance lives of tradition and modernity in the face of great challenges. This course and service learning experience immerses a select group of students in the philosophy, art, religion and politics of the ancient and modern Dine, culminating in a community based art project with children and adults at the Boys and Girls Club on the Navajo reservation in Shiprock, New Mexico.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LASS305X How Language Works
An introduction to basic linguistic concepts, including word play, language games, and the symbolic power of language. Supplementing the course textbook are : Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass; cartoons by Saul Steinberg; remarks by Oscar Wilde and Groucho Marx; puns by Shakespeare; paintings that incorporate works; newspaper headlines; advertising slogans; bumper-stickers; word puzzles and brain teasers.

lecture/seminar(3hrs)
all college elective

LASS307X Seminar on Mark Twain
The writings of Mark Twain are discussed and placed in historical context.

lecture/seminar(3hrs)
all college elective

LASS309X History of Modern Europe
A comprehensive overview of the last four centuries of European history. The course surveys political and international history, social history, and intellectual history. Students gain a deep appreciation for the rich complexity of European civilization and a solid understanding of the continuity of events from the seventeenth century onward.

lecture/seminar(3hrs)
all college elective

LASS310X Sources of Self and Identity
This is an upper-division course in intellectual and cultural history, on the changing conceptions of the individual. While the course focuses on the experiences in and of the modern West, we shall also compare and contrast these experiences with those of other cultures and epochs. The course will progress both topically and chronologically. Topics include gender, race, ethnicity, and ideas concerning society, culture, work, and leisure. Selected readings from psychology, philosophy, sociology, religion and popular culture.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LASS311 Strategies for Social Change
An analysis of the potential for progressive political and social change in America.

lecture/seminar(3hrs)
all college elective

LASS318X Reading Marx: Seminar
A critical reading and discussion of some of Marx's writings on history, philosophy and society, plus commentary.

lecture/seminar(3hrs)
all college elective

LASS321X The Bonds of Love: Attachment and the Brain
A multidisciplinary exploration of connection: within families; between lovers, friends, enemies, strangers, the living and the dead. Our point of origin and return will be Attachment theory, first enunciated by John Bowlby, whose primate and human investigations led to searching theoretical works in the 1950s and 60s. Bowlby's thought has returned to prominence and been amplified, especially among American clinicians and neuroscientists, who can now call on sophisticated neuron-imaging techniques as well as laboratory observations. How is the individual organism "set" from early on - in and below consciousness, within the central and automatic nervous systems, within the brain's networks - to move toward or flee connection? To regulate or drown in extreme feeling states? To seek doomed comfort - clinging to what chills or scares or injures? Brain-mind-body ramifications emerge from the quality of eye contact between infant and parent?

lecture/seminar(3hrs)
all college elective

LASS322X The Creative Class and Society: from the medieval to the postmodern era
A historical and topical survey of "the creative class" and its changing place in society. The course will explore the correlation between culture and economic development, culture and the class system. Topics include the creative class in the medieval West and other traditional societies; the industrial revolution and the creative class; the nineteenth century notion of the artist as a rebel and critic of the capitalist economy; and various issues pertaining to the rise of "the creative economy."

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LASS324X Prisons, Race and the Media
Based on historical studies, films, autobiographies, and current media firestorms, this course is an examination of the American prison from the 1830s to the present.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LASS326X Social and Political Philosophy
Political theories underwrite political policies, practices, and campaign rhetoric, but how can we argue rationally about which theory is most compelling? Even if we agree on a political theory, can there be rational arguments to resolve political disagreements about policies and practices that matter to us? Can't we agree on what an objectively valid or sound argument is, or on the meaning and use of fundamental political concepts like liberty, law, neutrality, equality, justice, authority power and rights? How might philosophers like Plato, Aristotle, Hobbes, Nill, Marx, Rawls, Nozick, Sen, or Rorty help answer these questions? Our course will address such questions as these, while analyzing social issues broached in our texts or otherwise selected from international ethics, the market economy, world poverty, terrorism, war, affirmative action, racism, sexism, art censorship and local manifestations of such issues. The course is thesis defense essay driven and classroom Socratic dialogue participation intensive (sometimes in small classroom groups), so you must buy assigned books, read assignments, speak up in class and write! You must also make two "fieldtrips" to political philosophy events of your choosing in greater Boston, demonstrating your ability to apply reading and class discussions to the "real world".

lecture/seminar 3 hrs
all college elective

LASS327X American Identities
What is an "American"? A broad range of interdisciplinary materials provide historical and cultural context for consideration of varied ideals, methods, and strategies Americans have used over the centuries to create and revise individual and collective identities; specific topics include gender; race, ethnicity and color; social class; political ideologies and structure; sexual orientation; myths, symbols and icons; and how aspects of each interact to create specific kinds of national identity.

lecture/seminar(3hrs)
Culturally Diverse Content

LASS351 Intellectual History of Modern Europe
A study of major trends in Europe from the French Enlightenment to the present. Topics include an analysis of the Scientific Revolution, the Enlightenment, Romanticism, and major nineteenth and twentieth century schools of philosophy and criticism.

lecture/seminar(3hrs)
all college elective

LASS354 Marxist Perspectives on Art
An introduction to the relationship between art and politics, with emphasis on the application of Marxist ideas and categories to the arts.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LASS357 Civil Liberties
An analysis of the relationship between the individual and the law, showing how and why the law is "political." Students study the effects of politics and economics on the issue of constitutional rights.

lecture/seminar(3hrs)
all college elective

LASS359 Technology and Change
A study of the relationship between technological advance and social, economic, political, intellectual, and artistic change. Historical in method, the course concentrates on the last 200 years.

lecture/seminar(3hrs)
all college elective

LASS36X Memory and Dreams
Think of this as a tapestry, a flying carpet: multicolored, moving through territories light and dark. We'll read neuroscience and fiction; see films and paintings. We'll go easy on hard science and deep into art. We'll explore the construction of memory; recovered memory; false memory. Is memory ever true? What is the relation between memory and identity? We'll study dream theory and dream interpretation and investigate the making of art out of dream and memory. Readings include: Sacks, Jung, Plath, Borges, Kafka. Viewings: Portions of Memento, Vertigo; deChirico, Magritte.

lecture/seminar(3hrs)
all college elective

LASS372 Culture, Society, and Art
An exploration of a spectrum of relevant social themes (race, gender, the avant-garde, modernism, postmodernism). Emphasis is not on seeking a direct link between art and world of culture, but on examining how ways of living, beliefs, values, and expectations come to constitute the "subtext" of the work of art.

lecture/seminar(3hrs)
all college elective

LASS3X6 Ancient History from Prehistory to Rome
A survey of the extensive period from the Old Stone Age to the fall of Rome in the fifth century A.D. The course first investigates the ancient river valley civilizations of Egypt, Mesopotamia, India, and China, concentrating on the major achievements of each. The second half of the course offers a detailed account of the classical civilizations of Greece and Rome and an in-depth discussion of Judaism and early Christianity.

lecture/seminar(3hrs)
Culturally Diverse Content
all college elective

LASS3X7 Medieval and Renaissance European History
This course will encompass no less than twelve centuries of European history extending from the last decades of the Roman Empire in the West to what is often referred to as the Early Modern period (I.e., the sixteenth century), the era characterized by the rise of powerful centralized monarchical states and empires. Throughout, a determined effort will be made to precisely define broad historical concepts such as "civilizations" and "intellectual revolutions." For example, we will ask what particular historical and cultural elements made the Medieval West a distinct civilization? In the same manner, what presumably different and distinct elements formed and shaped the civilization of Byzantium? What was the Renaissance, both in Italy, and north and west of the Alps? Where and how does the Renaissance intersect with the Reformation and the Reconnaissance, enormously significant historical phenomena in themselves?

lecture/seminar(3hrs)

LASS400 Directed Study in Social Science
An opportunity for seniors with a solid background in 200- and 300-level social science courses to research a topic of their choosing. The course requires eight meetings with the supervising instructor and final written report of the research.

LASS401X On Truth and Value
The course is organized around the following core questions: What is truth and is it attainable? Why is truth important? How do we get to know objective reality? What is a "good life" in the ethical sense, and why should one desire to live a "good life"?

lecture/seminar(3hrs)
all college elective

LIBERAL ARTS FACULTY

BEN BLUM, PROFESSOR
BS RENSSELAR POLYTECHNIC INSTITUTE
MA BRANDEIS UNIVERSITY
PHD BRANDEIS UNIVERSITY

ATHANS BOULUKOS, PROFESSOR
AB HARVARD UNIVERSITY
MA BOSTON UNIVERSITY
PHD BOSTON UNIVERSITY

JOSH COHEN, ASSISTANT PROFESSOR
BA HAVERFORD COLLEGE
MA BOSTON UNIVERSITY
PHD BOSTON UNIVERSITY

ROBERT GERST, PROFESSOR
BA WESLEYAN UNIVERSITY
MA UNIVERSITY OF PENNSYLVANIA
PHD SUNY/BUFFALO

LIN HAIRE-SARGEANT
ASSOCIATE PROFESSOR
BA TUFTS UNIVERSITY
MA TUFTS UNIVERSITY
PHD TUFTS UNIVERSITY

NOEL IGNATIEV, PROFESSOR
EDM HARVARD GRADUATE SCHOOL OF EDUCATION
PHD HARVARD UNIVERSITY

LOUISE MYERS, PROFESSOR
BA SUNY AT ALBANY
MA UNIVERSITY OF CHICAGO
PHD UNIVERSITY OF CHICAGO

DEBRA SAN, PROFESSOR
BA BROOKLYN COLLEGE OF THE CITY UNIVERSITY OF NEW YORK
MA UNIVERSITY OF MASSACHUSETTS BOSTON
PHD BOSTON UNIVERSITY

SAM SCHLOSBERG, PROFESSOR
BA TEMPLE UNIVERSITY
MA BOSTON UNIVERSITY

DALE EDWYNA SMITH
ASSISTANT PROFESSOR
ALB HARVARD UNIVERSITY
AM HARVARD UNIVERSITY
PHD HARVARD UNIVERSITY

CHRIS STRIBAKOS
ASSOCIATE PROFESSOR
BA BOSTON UNIVERSITY
MA HARVARD UNIVERSITY
PHD HARVARD UNIVERSITY

JASMINKA UDOVICKI, PROFESSOR
BA UNIVERSITY OF BELGRADE, YUGOSLAVIA
PHD BRANDEIS UNIVERSITY

Communication Design

Illustrating a story, animating a film, branding a product—whatever form it takes, visual communication is a key component of the exchange of ideas.

The communication design department offers programs in illustration, animation, and graphic design that give students the tools to find solutions to complex visual and textual design problems. With a strong foundation in drawing, painting, and time-based media, students learn to manipulate form, color, sequence, and narrative to communicate concepts effectively.

ILLUSTRATION courses teach students to create pictorial interpretations of ideas or narratives. Students research and develop ideas, characters, and settings with an emphasis on drawing from observation.

ANIMATION courses foster an understanding of art in motion using traditional, digital, and film-based techniques. Students develop expertise in drawing, character development, animation design, and narrative skills.

GRAPHIC DESIGN courses teach students to apply print and interactive design principles to the development of visual messages for the Internet, for publications, and for public signage.

ILLUSTRATION PROGRAM REQUIREMENTS

Because every illustrator is a storyteller at heart, the illustration program emphasizes the understanding of character development and narrative techniques. The illustration program teaches students how to create pictorial interpretations of ideas or narratives for reproduction in print, electronic, and time-based media. Students research and develop ideas, characters, stories, and settings. As a result of the program's emphasis on drawing from observation, students learn to render images in a range of media and acquire skills in developing a variety of visual concepts. They also learn to use electronic media to explore compositional elements of time, movement, and sound. Coursework culminates in a degree project consisting of a body of images revealing the student's emerging style and personal point of view. Graduating seniors exhibit their project work and present their portfolio to invited professionals from publishing, editorial, advertising, institutional, and corporate markets. All faculty members either work as freelance illustrators or run their own illustration businesses.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDIL211	Human Figure in Illustration	F	3
CDIL205	Media Techniques	F	3
CDIL208	Digital Illustration	S	3
CDIL220	Illustration I	S	3
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
CDIL210	Technical Drawing		3
CDIL209	Conceptual Drawing		3
	Total Credits		30

SUMMARY

Studio Foundation	18
Illustration	36
Liberal Arts	30
HART	12
Studio Electives*	24
Total	120

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDIL310	Illustration II	F	3
CDIL304	Adv. Drawing Project	F	3
CDIL305	Word & Image	S	3
CDIL320	Illustration III	S	3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		3
Studio Electives*			9
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDIL410	Illustration IV	F	3
CDIL450	Degree Project	F	3
CDIL420	Illustration Portfolio	S	3
CDIL451	Degree Project 2	S	3
HART	Elective		3
LA-SS/LW/MS	Elective		6
	Studio Electives*		9
	Total Credits		30

*Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives" and "Competency Electives."

PROFESSIONAL ELECTIVES

Electives that are especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline. The Professional Electives for Illustration are: 3D Illustration, Storyboarding, Animation I and II, Light and Lighting), Sound Studio, Watercolor, Narrative Illustration, Digital Illustration, Painting for Illustrators, Human Figure, Bookmaking for Illustrators, Printmaking, The Business of Illustration, Digital Photography, Web Site Design I and II, Professional Freelance Studio, Internship, Advanced painting and drawing, film/video, and media courses offered by other departments may also be helpful.

ANIMATION PROGRAM REQUIREMENTS

Through their exposure to a variety of techniques and viewpoints, students gain the ability to work creatively beyond the conventions of mainstream animation. The animation program exposes students to a wide range of experimental and conventional techniques. These include documentary animation, character animation, stop motion, experimental video, digitally generated animation, and other emerging technologies. Regardless of their preferred technique, students learn to adopt strong problem-solving strategies. Recognizing the collaborative nature of the medium, the program encourages collegiality and the development of interpersonal skills. Students learn how to critique their own work and the work of others in a constructive manner. Coursework culminates in a degree project consisting of a sustained film as well as a portfolio and reel highlighting students' professional and creative objectives.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDAN200	Animation I	F	3
CDAN-203X	Digital Toolbox	F	3
CDAN301	Animation II	S	3
CDAN202	Drawing for Animators	S	3
Take one of two:	CDIL205 Media Techniques		3
2DPA100	Intro. to Painting		
Take one of three:			
CDIL211	Human Figure	S	3
3DCR251	Figurative Clay		
2DPA102	Life Drawing		
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDAN302	Animation III	F	3
MPFV214	Stop Motion Animation	F	3
HART	Elective		3
LA-SS/LW/MS	Elective		3
LALW	Elective		3
	Studio Electives*		15
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDAN400X	Degree Project I	F	3
CDAN403	Animation IV	F	3
CDAN402	Degree Project II	S	3
CDAN401	Animation Portfolio	S	3
LA-SS/LW/MS	Elective		3
HART or LA-SS/LW/MS	Elective		6
	Studio Electives*		9
	Total Credits		30

SUMMARY

Studio Foundation	18
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GRAPHIC DESIGN PROGRAM REQUIREMENTS

From the page to the screen to the environment, graphic design is central to how we construct, and convey, meaning. The graphic design program gives students a working knowledge of both print and "experience" design, the creation of interactive websites. Students work with teachers who are themselves professional practitioners to learn how to design for both print and dynamic media. The fundamentals of design remain the same across media: color must enhance meaning, typography must be legible, images must strengthen the message. In their senior year, students define, research, and produce a degree project, using elements of two-, three-, and four-dimensional design, that often informs their professional direction. With the help and advice of faculty, seniors shape their portfolios toward their area of professional interest. Internships with organizations such as WGBH, Houghton-Mifflin, and a number of advertising agencies, web design firms, and high tech companies give students a first-hand look at artistic and commercial design applications. Each year an outstanding junior from each of the five design concentrations attends the International Design Conference in Aspen, Colorado.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDGD2X6	GD Sophomore Studio	F	6
CDGD210	Typography I	F	3
CDGD220	Graphic Design I	S	3
CDGD2X8	Typography II	S	6
LALW200	Literary Traditions		3
HART	Elective		3
LASS	Elective		3
LAMS	Elective		3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDGD302X	Graphic Design II	F	3
CDGD311X	Information Architecture I	F	3
CDGD303X	Typography III	S	3
CDGD322	Information Architecture II	S	3
LALW	Elective		3
LA-SS/LW/MS	Elective		6
	Studio Electives*		9
	Total Credits	30	

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDGD410X	Degree Project	F	3
CDGD411	Graphic Design IV	F	3
CDGD420	Graphic Design Portfolio	S	3
HART	Elective		3
LA-SS/LW/MS	Elective		6
HART or LA-SS/LW/MS	Elective		3
	Studio Electives*		12
	Total Credits	30	

*Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives."

SUMMARY

Studio Foundation	18
Graphic Design	36
Liberal Arts	30
HART	12
Studio Electives*	27
Total	120

PROFESSIONAL ELECTIVES

The professional electives for Graphic Design are: Dynamic Typography, Web Site Design, Print Production, Poster Design, Design Workshop, Advertising I and II, Artists Books, Digital Photography, Course Assistantships, Internship. Photography, film/video, and printmaking courses offered by other departments also may be helpful.

COMMUNICATION DESIGN COURSE DESCRIPTIONS

CDAN200 Animation 1
An introduction to the fundamental principles of expression through movement in time,sequential composition, editing, and integration of image sequences and sound. A series of short projects will apply basic animation principles. Presentations and projects involve simple phenomena of cycles, transformations, transitions, sequential structure and the expression of emotional and kinetic states. The use of digital still and video cameras is introduced, as well as sound integration, editing and story structure using current digital software combined with traditional techniques.

hybrid studio/critique(5hrs)
Culturally Diverse Content
animation major requirement

CDAN201X CG Fundamentals
Introduction to the CG environment with an emphasis on physical motion, weight, texture, form and strategies for problem solving. Animation principles are translated into established and emerging 3D digital technologies.

hybrid studio/critique(5hrs)
departmental requirement

CDAN202 Drawing for Animators
Drawing For Animators will build drawn animation skills through in-class exercises and related assignments. Students will animate all their work on paper using a variety of dry and wet media. They will gain knowledge of the physics of motion, squash & stretch, time-based blurring, perspective in motion, kinesthesia, and the use of light and shadow. Observational skills will be enhanced by using a live model, and by analyzing live-action footage and exemplary animation.

hybrid studio/critique(5hrs)
departmental requirement

CDAN203X The Digital Toolbox
The "Animator's Toolbox" serves as an introduction to various alternative animation techniques, with emphasis on how an individual animation artist might innovate ways to integrate continually emerging digital tools into their work. Software applications such as Photoshop, Final Cut Pro, Flash, Illustrator & After Effects are introduced and incorporated into assignments that include "old-school" animation devices & techniques such as Zoetropes, flipbooks, rotoscoping and multi-plane shooting. Additionally, Mini-DV, & Digital still cameras, along with digital audio recorders are introduced. A semester-long, image-based digital animation will be produced, along with numerous shorter assignments. There will be portions of class time made available for workshop.

hybrid studio/critique(5hrs)
departmental requirement

CDAN300X Character Animation
A study of the use and dynamics of the character in animation. Through screenings, guest lecturers, workshops, critiques, design, performance and animation exercises, students will explore the fundamentals of character animation. Course emphasis is on 2D formats, although there may be some 3D.

hybrid studio/critique(5hrs)
departmental elective

CDAN301 Animation II
Animation II will introduce students to various mixed media approaches to animation design. Students will explore strategies enabling them to complete several short animated films within a single semester. They will be instructed in numerous elements necessary to create an independently authored animated film, including the concept of unity, advanced camera techniques, and the language of the cinema. Further emphasis will be placed on experimentation, auteurism, and expressionistic use of materials. There will be regular screenings of exemplary animation and regular classroom critiques.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

CDAN302 Animation III
Animation III is a course that focuses on various narrative forms for animated short films. A wide range of exercises are employed to address issues of both content and form, such as: creating an animated film by utilizing documentary audio or found sound, interpreting an existing work of poetry, adapting a news article, and translating a theatrical script into a visual storyboard. Students are expected to work both individually and in groups.

critique(4hrs)
Culturally Diverse Content
departmental requirement

CDAN400X Degree Project II
The second of two semesters involving investigation and articulation through animation of a topic of personal interest for each student. Students complete all phases of production and promotion of their chosen project.

critique(4hrs)
departmental requirement

CDAN401 Animation Portfolio
Animation Portfolio provides a concentrated opportunity for graduating seniors to develop content and practices directed towards their professional goals in the field of animation. Through a series of projects, lectures and workshops, students develop professional standards and produce a finished portfolio and show reel.

critique(4hrs)
departmental requirement

CDAN402 Degree Project I
The first of two semesters involving investigation and articulation through animation of a topic of personal interest for each student. This course involves extensive scholarly research and experimentation including short trials runs of techniques and strategies. All these are used on the path towards completion of a comprehensive film or set of films. At the close of the first semester, students will have defined their intentions through a completed animatic, essay on purpose and intent, design studies, trial shorts, and a minimum of 1 minute of completed footage representative of their final product.

critique(4hrs)
departmental requirement

CDAN403X Animation IV
Animation 4 is an advanced level production course where students produce one high-end, purpose-driven animation. Emphasis is placed on clear communication of ideas, which is challenged through intensive group critique of every phase of the process: from script to storyboard to animatic to finished animation. Complete musical score and sound design is coordinated via a semester-long collaboration with students from Berklee College of Music. Additionally, students will complete three, 10-second "style emulations" which closely examine the work of independent animators.

critique(4hrs)
departmental requirement

CDGD1X0 Graphic Design Basics
Graphic Design Basics is an elective course developed specifically for freshmen who are interested in graphic design as a major. It is a "primer" to the Graphic Design program - a rigorous introduction to the fundamentals of visual design.

critique(4hrs)
departmental elective

CDGD1X2 Print Production
This course explores almost every area involved in print production for graphic designers, including offset printing, printing estimates and working with a printer, binding and finishing, paper, pre-press, color separation and color proofing, and halftones and scanning issues.

critique(4hrs)
departmental elective
Culturally Diverse Content

CDGD200 Calligraphy & Letterform Drawing
This course begins with the introduction of broad-edged pen lettering by studying two styles of hand lettering: italic and foundational. Students learn about letter proportion, pen angle, pen scale and letter slope. Midway through the course, hand drawn letters are studied by exploring the Trajan inscription and the development of the Roman alphabet. Letters will be drawn with technical drawing tools in large format, allowing for in-depth design analysis and exploration. Lettering with a broad-edged pen produces unique and interesting letter shapes. Students will be taught calligraphy in three early hands which were practiced from the ninth through the fifthteenth centuries. This course will include a field trip to the Boston Public Library and a private viewing of a portion of its medieval and Renaissance manuscript collection. Familiarity with broad-edged pen lettering will aid the student in quickly advancing through the three lettering styles covered in this class.

critique (4hrs)
Culturally Diverse Content
departmental elective

CDGD204 Sophomore Studio
This sophomore-level required course meets twice per week for 4.5 hours each meeting (this will "migrate" to 5 hours beginning Spring 2008); it is a 6-credit course. Sophomore Studio provides a foundation in the methods of concept, image, and form development. Students are introduced to the language of design; working in both traditional and digital media, students will explore issues of form, color, texture, image, sequence and narrative, learning how to harness these elements to communicate concepts clearly, effectively and expressively. Mind mapping and the sketching of ideas as a part of the process of inquiry and design problem solving also will be covered. Faculty will collaborate and share lectures and demonstrations across all sections.

hybrid studio/critique(5hrs)
departmental requirement

CDGD210 Typography I
A study of the design and use of basic letterforms, typographic contrast, hierarchy of information, major type families and their characteristics, typographic grids, and legibility.

critique(4hrs)
departmental requirement

CDGD220 Graphic Design I
Basic design principles and skills are applied to graphic design projects. The course presents the formal elements of typography, color, and idea generation in the context of design responsibility and the development of professional attitudes and approaches to problem solving.

critique(4hrs)
departmental requirement

CDGD2X7 Principles of Graphic Design
Is anxiety and fear of typography bogging you down? Are you frustrated by what to do with lots of (or very little) text and images? Then this course is for you! An introductory course to basic principles of graphic design introduces students to the fundamentals of working with text and images. This course is designed for students involved in allied creative professions: product designers interested in the design of proposals or project summaries and illustrators and animators interested in the integration of words as part of their work, and artists interested in learning graphic language. Several design and layout assignments explore various solutions to applications such as resumes, letterheads and business cards.

hybrid studio/critique (5hrs)

CDGD2X8 Typography II
In this sophomore level required course, students continue their typographic education by looking at issues of text type, typographic structure and hierarchy. They develop their sensitivity to type at both a macro and micro level, and explore issues related to typography for print and screen environments. The course meets twice a week.

hybrid studio/critique(5hrs)
departmental requirement

CDGD300 Letterpress Printing
An introduction to hand set metal and wooden type, letterpress printing techniques, and limited edition printing on fine papers. Emphasis on typography rather than pictorial elements.

hybrid studio/critique(5hrs)
departmental elective

CDGD302 Package Design
An introduction to the field of packaging design, covering branding, graphics, materials, technology, and typography. This studio course focuses on the design phases from concept to three-dimensional comprehensives, and includes field trips and guest lecturer.

hybrid studio/critique (5 hrs)

CDGD302 Graphic Design II: Making Meaning
In this junior level required course, students explore how meaning is created through design by looking at visual communication strategies, communication theory, and the roles of message senders and receivers in the communication process. Coursework includes both print and simple time-based projects.

critique(4hrs)
departmental requirement

CDGD303 Letterpress Printing II
Advanced letterpress printing class demonstrating setting type and images in forms for two and three-color printing, printing in registration, embossing, integrating linoleum cuts and wood cuts with text, producing and ordering photo engravings, specifying and ordering linotype and monotype composition, creative paper selection.

hybrid studio/critique(5hrs)
departmental elective

CDGD303 Typography III: Designer and Content
In this junior level required course, students continue their study of typography, focusing on issues of authorship and editing, and the designer's relationship to text content. Projects are more experimental in nature, and move beyond the single project to simple systems. Additionally, the course involves a research component which prepares students for their Degree Project research the following semester.

critique(4hrs)
departmental requirement

CDGD304 Web Design I
Introduction to web development skills through the use of Dreamweaver and Flash. Design for the web and multimedia through the use of assignments, examples, and discussion.

critique(4hrs)
all college elective

CDGD304 Type Design
This introductory elective course for junior and senior graphic design majors explores the drawing and spacing of collections of digital letterforms. Students will develop original typeface designs with the goal of enhancing their sensitivity to the shapes and uses of letters within print and electronic media. Particular emphasis will be placed on developing better insight into the history and classification of typefaces through the exploration of the influence that traditional and digital design tools have had as shapers of form. Projects will include designing typefaces in response to particular design challenges, the creation of expressive and decorative letterforms, and the consideration of the possibilities within on-screen dynamic typography.

critique(4hrs)
departmental elective

CDGD305 Publication Design
In this graphic design elective course, students will explore the process of designing publications (such as books) and periodicals (such as newsletters, magazines, newspapers), both for print and digital publication.

critique(4hrs)
departmental elective

CDGD306 Digital Photography
This course will focus on encouraging students to develop a personal vision and means of photographic expression coupled with the technical skills and confidence to work in the digital media to improve the content of their individual communication through print or the web. By introducing students to the language and tools of digital photography they will understand how to create, import and transform images into digital format as well as alter them using a graphics program. Students will also explore some of the fundamental principles of photography.

critique(4hrs)
departmental elective

CDGD308 Design for Social Action
This course for juniors/seniors/graduates aims to introduce students to addressing issues related to the design of communications in the social/humanitarian arena. Emphasizing the designer's responsibility, ethics, culpability and awareness of the messages the world really needs shared, coursework will include projects and exercises to convey messages for the betterment of the world, via political, personal expression and/or social environmental change, where design becomes responsive and an active and positive force in visual culture and therefore an integral part in the well-being of our communities local and global.

critique(4hrs)
departmental elective

CDGD309 Branding Design
Brand Identity: Good brands tell a story. This course will focus on the fundamentals of developing (brand) identity, both formally and conceptually. Students will learn how to generate and convey ideas and concepts and "tell the story" visually.

critique(4hrs)
departmental elective

CDGD311 Information Architecture I
This is an introductory course covering basic concepts, methods, and procedures of information architecture with a focus on managing information complexity. This course addresses issues of information structures developed for various contexts and audiences. Subjects of study include print and interactive media, and both static and dynamic approaches.

critique(4hrs)
departmental elective

CDGD312 Poster Design
This junior/senior course continues to develop skills in creativity and graphic design focusing on the poster's utilitarian goal. The course emphasizes conceptual, visual and technical aspects of the medium, its history and impact on society emphasizing persuasive communication and education.

critique(4hrs)
departmental elective

CDGD314 Introduction to Environmental Graphic Design
This introduction to the design of graphics for the built environment is for Junior/Senior Graphic Design and Architecture students. Through a combination of lectures and studio-based projects, the course will introduce students to way finding, branded environments, and interpretive displays.

critique(4hrs)
departmental elective

CDGD322 Information Architecture II
Advanced course in Information Architecture focused on exploring large and complex, user-centered systems of information with emphasis on organization, navigation and management. Subjects of study include printed and interactive media. The course content represents professional problem-solving methods in interface design.

critique(4hrs)
departmental requirement

CDGD364 Dynamic Typography
In Dynamic (pertaining to, or caused by motion) Typography (process of arranging type) students explore visual narratives in reference to time-based media. The course emphasizes conceptual, visual and technical aspects of typography.

critique(4hrs)
departmental elective

CDGD392 GD Course Assistantship

CDGD398 GD Internship

CDGD399 GD Independent Study

CDGD410 Senior Degree Project
A continuation of the research began in GD 303X, in this course students synthesize the research, document the design process, and produce a final project based on the chosen subject of their research. At the end of the course, process documentation and design projects are exhibited at a departmental showing.

critique(4hrs)
departmental requirement

CDGD411 Graphic Design IV
Students work on complex projects, researching and developing content. Finished work is portfolio quality, and conceptual thinking, problem-solving, and formal design principles are explored in each critique. Projects allow opportunity for discussion concerning professional business practice and design.

critique(4hrs)
departmental requirement

CDGD414 Advertising Design
This course is an introduction to advertising and explores the kinds of problems that advertising agencies deal with on a day to day basis. The interrelationship of the art director, the client, and the consumer is emphasized with the focus on solutions to typical agency problems. When possible, informal talks with art directors and visits to Boston agencies are arranged.

critique(4hrs)
departmental elective

CDGD415 Advertising Design II
This is an advanced course in advertising that builds on the skills and issues introduced in GD 414.

critique(4hrs)
departmental elective

CDGD420 Graphic Design Portfolio
Preparation of an entry-level portfolio demonstrating professional competence in design, concept, and craft with an emphasis on the student's particular area of interest. Students pass a review panel, produce a resume, and interview in the professional design community.

critique(4hrs)
departmental requirement

CDIL205 Media Techniques
An introduction to the practical application of a range of Illustration materials with a focus on water-based paint media. Through demonstrations, in-class exercises and comparative assignments, students build technical skills and increase knowledge of color in applied problems.

hybrid studio/critique(5hrs)
departmental requirement

CDIL208 Digital Illustration
This course explores digital imaging using scanners, drawing tablets, digital cameras, Photoshop and Illustrator for the Macintosh. Concept-driven assignments have strong drawing components.

critique(4hrs)
departmental requirement

CDIL209 Conceptual Drawing
The course stresses the process of working with dry media techniques (graphite, charcoal, pastel, colored pencil, scratchboard), basic drawing skills, and 2D principles to render concepts. Visual metaphors are explored by manipulating the contexts and relationships of objects and figures.

critique(4hrs)
departmental elective

CDIL210 Technical Drawing
An introduction to the laws of linear perspective through the free-hand rendering of objects, products, interiors, exteriors, and the human figure. An intensive exploration of how three-dimensional reality is depicted on a two-dimensional surface with emphasis on establishing a solid awareness of the ground plane, the horizon, the cone of vision, and the manner in which parallels are perceived in relation to the above through the point of view.

hybrid studio/critique(5hrs)
departmental elective

CDIL211 Human Figure in Illustration
By drawing the human figure in a variety of situations, students explore basic anatomy. Assignments include use of figure or anatomical drawing in professional practice situations.

critique(4hrs)
Culturally Diverse Content
departmental elective

CDIL220 Illustration I
An introduction to professional illustration with emphasis on drawing and painting from observation. Assignments will introduce students to a variety of illustration venues including book, editorial, and product illustration while exploring the visual methods of color and composition as precise visual tools.

hybrid studio/critique(5hrs)
Culturally Diverse Content
departmental requirement

CDIL300 Storyboard I
Introduction to visual storytelling and its application in comics, animated movies, and the motion pictures business in general. This course introduces students to the basic rules of building storyboards.

critique(4hrs)
animation major requirement

CDIL302 Narrative Illustration
An exploration of the storytelling power of illustration. Emphasis is on the research and drawing skills needed to develop strong characters in sequential imagery. Students work in a variety of media, both traditional and digital. The course also examines historical and emerging trends in the business of children's books, textbooks, book covers, artists' books, and graphic novels.

critique(4hrs)
Culturally Diverse Content
all college elective

CDIL303 Watercolor
An exploration of watercolor as a medium for illustration. Emphasis is on value, light, and applied color theory, working toward an evocative and personal palette. Work of historical and contemporary illustrators is discussed.

critique(4hrs)
departmental elective

CDIL303X Color for Illustrators
Color is easily the most powerful and neglected aspect of an illustrator's education. In response to this assertion, this course is conceived as a studio course for illustrators which draws upon color theory for understanding (though the steadfast focus remains on practical application, on tutoring intuition, heightening awareness, and refining skill). Through a practical exploration of theoretical/conceptual issues, students become aware of the complexity and interrelatedness of elements of color - its perceptual, emotional/psychological, technical and aesthetic aspects. Students complete a series of studio projects emphasizing the informed intuitive awareness, creative use, and practical application of color as a formal means of visual communication and expression - as a means of storytelling.

critique(4hrs)
Culturally Diverse Content
departmental elective

CDIL304 Advanced Drawing Projects for Illustrators
The course is a continuing deep investigation into informed drawing. Focus is on drawing as a way of understanding objects, figures, animals, and place in terms of physicality, substance, and subjective response. The practice of drawing is explored as means for research, inspiration, and expres-

sion. A series of open ended topics will be approached individually and idiosyncratically, with the goal of producing a series of rendered essays which inform, reveal, report, and narrate.

hybrid studio/critique(5hrs)
departmental requirement

CDIL305 Word & Image
Exploration of letterforms as pictures and pictures as symbols. Typography, the language of designers and art directors, is examined by studying the history and development of fonts and letterforms. Progressively challenging assignments use words and text as pictorial elements in illustrations to strengthen and reinforce concepts.

critique(4hrs)
Culturally Diverse Content
departmental requirement

CDIL308 Painting for Illustrators
This studio course explores various techniques using watercolor, gouache, acrylics, oil and mixed media in the development of advanced drawing and painting skills as they apply to illustration. The effective use of color will be a primary consideration in all assignments and exercises. Students work in class on painting and drawing skills through still life, landscape and figure studies.

hybrid studio/critique(5hrs)
departmental elective

CDIL310 Illustration II
Exploration of the various areas of professional illustration. Assignments explore book, editorial, product, and advertising illustration and emphasize working with color as a precise visual language.

critique(4hrs)
Culturally Diverse Content
departmental requirement

CDIL313X Experimental Illustration Techniques
In this seminar class we will look at the work of contemporary artists, and figures from the past, who have expanded their visual vocabulary using unexpected materials like chocolate, lead, gunpowder, straw, pills, blood and recycled tires. We will examine how concept can initiate the exploration of unconventional media and how form can enhance and expand content. In addition to our in-class discussions, students will investigate alternative approaches to image creation in their own work via assigned problems and student driven projects.

lecture/seminar(3hrs)
departmental elective

CDIL314X Book Arts
Students will learn bookbinding techniques for various adhesive and non-adhesive book structures, as well as a range of spine structures: sewn, concertina, leperello, wrapped, stabbed, coptic. methods for creating your own cover papers will be demonstrated and explored. Students will design and create an illuminated trilogy using three different book structures, and design and build a container to hold these. Illumination media may be simple relief printing, painting, drawing, collage, stenciling, or photography, and incorporated text may be self generated or borrowed prose, poetry, lyrics, or dialog. Graphic design and printmaking majors welcome. Students should be at junior or senior levels.

Culturally Diverse Content
all college elective

CDIL320 Illustration III
Further emphasis on research for illustrators in solving a variety of conceptual illustration problems. The course explores editorial, educational and advertising illustration, allowing students to push the limits of their personal visual voices.

critique(4hrs)
departmental requirement

CDIL392 IL Course Assistantship

CDIL398 IL Internship

CDIL399 IL Independent Study

CDIL400 Professional Freelance Studio
A course designed for highly motivated students interested in freelance illustration. Assignments, developed in conjunction with publishers, corporations, and small businesses, focus on illustration for publication and the experience of taking an actual commission from concept to completion.

critique(4hrs)
departmental elective

CDIL410 Illustration IV
This course is directed to the development of a body of images geared toward and built around the framework of a specific area(s) of the illustration marketplace.

critique(4hrs)
departmental requirement

CDIL420 Illustration Portfolio
Development of portfolio material based on the student's professional focus. Through a series of discussions with the instructor and presentations by illustrators/animators in the field, students develop professional standards and produce finished portfolio pieces.

critique(4hrs)
departmental requirement

CDIL450 Degree Project I
The first of two semesters involving investigation of a topic of personal interest to each student which is relevant to illustration. This course demands far-reaching scholarly research and extensive comprehensive drawings in preparation for a finished body of work.

critique(4hrs)
Culturally Diverse Content
departmental requirement

CDIL451 Degree Project II
The second of two semesters in which students continue to produce finished illustrations/animations and prepare a bound graphic summary for the degree project exhibition.

critique(4hrs)
Culturally Diverse Content
departmental requirement

CDIL4XO Black and White Illustration
Students will explore various dry and wet Black and White illustration media and techniques, both additive and subtractive, including some experimental printmaking. Course will include working with brush and ink, pen and ink, gouache and acrylic paint, stipple with technical pen, pencil on toned paper, block prints, monoprints with emphasis on the power of creating dynamic value as a means to communicate ideas. Students will complete a series of assignments designed to showcase each media's distinctive strengths.

critique(4hrs)
departmental elective

TRV102 Crossing the Pond: Graphic Design, Illustration and Animation in London
The UK is recognized internationally for cutting edge and innovative communication design - Illustration, Design, Advertising, Motion Graphics and Animation. This course culminating in a two-week trip to London, will investigate all areas of graphic communication as they give shape, form and content to contemporary British culture.

MassArt International Travel Courses are academic credit-bearing courses that include participation in a group travel component. The Travel Course application and registration process is coordinated through the Office of International Education Programs. Contact globaleducation@massart.edu or x7702 for more information and to request an application form. Note: the Travel Course Fee for 2008/2009 is $3,500. Need-based scholarships and financial assistance are available.

Culturally Diverse Content
all college elective

COMMUNICATION DESIGN FACULTY

SUZANNE BARNES, PROFESSOR
BFA SCHOOL OF THE MUSEUM OF FINE ARTS, TUFTS UNIVERSITY
MFA SCHOOL OF THE MUSEUM OF FINE ARTS, TUFTS UNIVERSITY

LINDA BOURKE, PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
MFA SYRACUSE UNIVERSITY

TOM BRIGGS, ASSISTANT PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
MFA ROCHESTER INSTITUTE OF TECHNOLOGY

LELAND BURKE, ASSOCIATE PROFESSOR
BFA UNIVERSITY OF GEORGIA
MFA RHODE ISLAND SCHOOL OF DESIGN

STEVEN GENTILE, ASSISTANT PROFESSOR
BFA RHODE ISLAND SCHOOL OF DESIGN

FLIP JOHNSON, ASSOCIATE PROFESSOR
BFA SCHOOL OF THE MUSEUM OF FINE ARTS, TUFTS UNIVERSITY

GUNTA KAZA, ASSOCIATE PROFESSOR
BFA COLLEGE FOR CREATIVE STUDIES
MFA RHODE ISLAND SCHOOL OF DESIGN

JAN KUBASIEWICZ, PROFESSOR
MFA ACADEMY OF FINE ARTS (FORMERLY STATE SCHOOL OF ART AND DESIGN), LODZ, POLAND

BRIAN LUCID, ASSOCIATE PROFESSOR
BFA RHODE ISLAND SCHOOL OF DESIGN
MFA RHODE ISLAND SCHOOL OF DESIGN

CHAZ MAVIYANE-DAVIES, PROFESSOR
BA MIDDLESEX UNIVERSITY, LONDON
MA CENTRAL SCHOOL OF ART & DESIGN, LONDON

PAUL OLSON, ASSISTANT PROFESSOR
BFA RHODE ISLAND SCHOOL OF DESIGN

JOSEPH QUACKENBUSH
ASSISTANT PROFESSOR
BA OAKLAND UNIVERSITY
MFA RHODE ISLAND SCHOOL OF DESIGN

ELIZABETH RESNICK
ASSOCIATE PROFESSOR
BFA RHODE ISLAND SCHOOL OF DESIGN
MFA RHODE ISLAND SCHOOL OF DESIGN

IRENA ROMAN, ASSOCIATE PROFESSOR
BFA MASSACHUSETTS COLLEGE OF ART
MFA SYRACUSE UNIVERSITY

LISA ROSOWSKY, ASSOCIATE PROFESSOR
AB HARVARD UNIVERSITY
MFA YALE UNIVERSITY

WOJCIECH WOLYNSKI
ASSOCIATE PROFESSOR
MFA STATE ACADEMY OF FINE ART - POZNAN, POLAND

Art Education

To be successful, artists and teachers alike must draw upon creativity, passion, and a commitment to excellence in their chosen craft. The art education department prepares students to be skillful, imaginative, and socially engaged teachers and artists. Students can choose from four possible programs:

ART TEACHER EDUCATION provides a broad, generalist education in studio work and teaching.

STUDIO EDUCATION provides expertise and preparation in a single studio area.

MUSEUM EDUCATION specializes in art history, museum study, and art education. It is intended for students who want to work in museums or programs interfacing with collections or gallery exhibitions.

COMMUNITY EDUCATION prepares students to work in settings outside the traditional classroom—in hospitals, after-school programs, cultural centers, or homeless shelters.

Students in all four programs take introductory seminars in teaching new and traditional media and human development. They also learn about different instructional methods and the challenges their students face in their daily lives. In addition, all students are required to complete four interdisciplinary portfolio courses, which demonstrate their competency in art making. MassArt's Saturday Studios program affords an opportunity for students to gain supervised and supported hands-on experience as educators by teaching Saturday morning art classes to children grades 4 through 12.

ART TEACHER EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE201	Art & Human Development		3
AETE203	Seminar I: Materials & Ideas of Traditional Media		3
AETE204	Seminar II: Materials & Ideas of New Media		3
LASS280	Introduction to Psychology		3
LALW200	Literary Traditions		3
HART	Elective		3
2D	Studio Elective, Fine Arts or Design		3
3D	Studio Elective, Fine Arts or Design		3
	Media Elective		3
	Studio Elective		3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE300	Seminar III: Issues & the Individual Learner		3
AETE307	Saturday Studios Prepracticum I		3
Take 6 Credits From:			6
AETE301	Portfolio I		
AETE406	Portfolio II		
HART or LA-SS/LW	Elective		3
HART	Elective		3
HART or LA-SS/LW	Non-Western Elective		3
2D	Studio Elective, Fine Arts or Design		3
3D	Studio Elective, Fine Arts or Design		3
	Media Elective		3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE400	Studio Elective Prepracticum II		3
AETE404	Seminar IV: Creating Community		3
Take 6 Credits From:			6
AETE301	Portfolio I		
AETE406	Portfolio II		
HART or LA-SS/LW	Electives		6
LAMS	Elective		3
2D	Studio Elective, Fine Arts or Design		3
3D	Studio Elective, Fine Arts or Design		3
	Studio Elective		3
	Total Credits		30

SUMMARY

Studio Foundation	18
Art Education	45
Liberal Arts	15-24
Studio Electives	30
Art History	12-24
Total	120

NINTH SEMESTER

COURSE NO.	COURSE NAME	SEM.	CR.
AETE407	Student Teaching Practicum (Level: Pre-K-8 or 5-12)		6
AETE408	Seminar V: Designing Curriculum		3
AETE409	Portfolio III: Capstone Projects		3
	Total Credits		12

*Please note that students interested in Art Education may take AE100 Freshman Year and take SFDN175 during their Sophomore Year.

STUDIO EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE201	Art & Human Development		3
AETE203	Seminar I: Materials & Ideas of Traditional Media		3
AETE204	Seminar II: Materials & Ideas of New Media		3
LASS280	Introduction to Psychology		3
LALW200	Literary Traditions		3
HART	Elective		3
	Studio Concentration		12
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE300	Seminar III: Issues & Individual Learner		3
AETE301	Portfolio I		3
AETE307	Saturday Studios Prepracticum I		3
HART or LA-SS/LW	Elective		3
HART	Elective		3
	Studio Concentration		12
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE400	Saturday Studios Prepracticum II		3
AETE404	Seminar IV: Creating Community		3
Take 6 Credits From:	AETE301 Portfolio I AETE406 Portfolio II		6
HART or LA-SS/LW	Elective		3
LAMS	Elective		3
	Studio Concentration		12
	Total Credits		30

NINTH SEMESTER

COURSE NO.	COURSE NAME	SEM.	CR.
AETE407	Student Teaching Practicum		6
AETE408	Seminar V: Designing Curriculum		3
AETE409	Portfolio III: Capstone Projects		3
	Total Credits		12

SUMMARY

Studio Foundation	18
Art Education	42
Liberal Arts	15-24
Studio Electives	36
Art History	12-21
Total	132

MUSEUM EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	CR.
AETE201	Art & Human Development	3
AETE203	Seminar I: Materials & Ideas of Traditional Media	3
AETE204	Seminar II: Materials & Ideas of New Media	3
LASS280	Introduction to Psychology	3
LALW200	Literary Traditions	3
HART	Elective in Ancient or Medieval Art History	9
	Elective in Renaissance or Baroque Art History	
	Elective	
2D	Elective, Fine Art or Design	
3D	Elective, Fine Art or Design	
	Total Credits	30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE300	Seminar III: Issues & the Individual Learner		3
AETE307	Sat. Studios Predpracticum I		3
Take 6 Credits From:			6
AETE301	Portfolio I		
AETE406	Portfolio II		
HART	Elective in Modern Art		3
	Elective in Contemporary Art		3
	Elective in Non-Western Art		3
	Media or Design Elective		3
	Studio Electives		6
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE404	Seminar IV: Creating Community	F	3
AETE307	Sat. Studios Prepracticum II	S	3
Take 6 Credits From:			6
AETE301	Portfolio I		
AETE406	Portfolio II		
AETE409	Portfolio III: Capstone		
(take if not enrolling in ninth semester)			
AETE403X	Seminar VI: Exhibitions		3
AETE405X	Community/Museum Practicum I	S	3
HART	400-Level Art History Seminar		3
LAMS	Elective		3
2D	Elective, Fine Arts or Design		3
3D	Elective, Fine Arts or Design		3
	Total Credits		30

SUMMARY

Studio Foundation	18
Art Education	39
Liberal Arts	15
Studio Concentration	21
Art History	27
Total	120

NINTH SEMESTER (OPTIONAL*)

COURSE NO.	COURSE NAME	SEM.	CR.
AETE405X	Community/Museum Internship		6
AETE408	Seminar V: Designing Curriculum		3
AETE409	Portfolio III: Capstone		3
	Total Credits		12
	Total Credits for the Program		132

*Museum Education students who complete the above four year BFA curriculum may enroll in a ninth semester.

COMMUNITY EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro to Western Art	F	3
HART (200 level)	Art History elective	S	3
LALW100	Written Communication	S	3
LAFS100X	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	CR.
AETE201	Art & Human Development	3
AETE203	Seminar I: Materials & Ideas of Traditional Media	3
AETE204	Seminar II: Materials & Ideas of New Media	3
LASS280	Introduction to Psychology	3
LALW200	Literary Traditions	3
HART	Elective	3
2D	Elective, Fine Arts or Design	3
3D	Elective, Fine Arts or Design	3
	Media Elective	3
	Studio Elective	3
	Total Credits	30

JUNIOR YEAR

COURSE NO.	COURSE NAME	CR.
AETE300	Seminar III: Issues & the Individual Learner	3
AETE307	Sat. Studios Prepracticum I	3
Take 6 credits from:		6
AETE301	Portfolio I	
AETE406	Portfolio II	
HART	Elective	3
HART or LA-SS/LW	Non-Western Elective	3
HART or LA-SS/LW	Elective	3
2D	Elective, Fine Arts or Design	3
3D	Elective, Fine Arts or Design	3
	Media Elective	3
	Total Credits	30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE404	Seminar IV: Creating Community	F	3
AETE400	Sat. Studios Prepracticum II	S	3
Take 6 credits from:			6
AETE301	Portfolio I		
AETE406	Portfolio II		
AETE409	Portfolio III: Capstone (take if not enrolling in ninth semester)		
AETE405X	Community/Museum Internship	S	3
AETE403X	Seminar VI: Exhibitions		3
HART or LA-SS/LW	Elective		3
LAMS	Elective		3
2D	Studio Elective		3
3D	Studio Elective		3
	Total Credits		30

NINTH SEMESTER (OPTIONAL*)

COURSE NO.	COURSE NAME	CR.
AETE405X	Community/Museum Internship	6
AETE408	Seminar V: Designing Curriculum	3
AETE409	Portfolio III: Capstone	3
	Total Credits	**12**
	Total Credits for the Program	**132**

*Community Education students who complete the above four year BFA curriculum may enroll in a ninth semester.

SUMMARY

Studio Foundation	18
Art Education	39
Liberal Arts	15-24
Studio Electives	24
Art History	12-21
Total	120

ART EDUCATION COURSE DESCRIPTIONS

AETE201Art & Human Development
An exploration of cognitive and psychosocial development of learners through psychological, sociological, and anthropological theories. Theories of development and the nature of art making are the focus of the course.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement/ all college elective

AETE203 Seminar I: Materials & Ideas of Traditional Media
An examination of traditional media used in educational settings with an emphasis on aesthetics. The multiple purposes of drawing, painting, sculpture, crafts, and mixed-media will be explored and developed into individual artist/teacher projects.

lecture/seminar (3 hrs.)
departmental requirement

AETE204 Seminar II: Materials & Ideas of New Media
A workshop about making images through digital photography, desktop video, and the Internet. The course introduces some of the techniques and aesthetics of images that have been created by and for the digital domain. Students will learn to use new media tools and develop an understanding of how artists can work and teach with them.

lecture/seminar (3 hrs.)
departmental requirement

AETE300 Seminar III: Issues and the Individual Learner
An opportunity for students to explore skillful communication, particularly as it relates to expectations, beliefs, relationships, and management with children and youth. Also, an examination of contemporary readings and models that link diversity and art education. Fieldwork with a variety of learners is a significant component of the course.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

AETE301 Portfolio I
The series of Portfolio courses requires students to place their college-wide learning in studios and Liberal Arts in the context of art educaton. Substantive interdisciplinary projects are required for each seminar. The projects will steadily build towards fulfilling the Artist/Teacher Portfolio requirements established by the Art Education Department. Students may register for any of the Portfolio I or II sections.

hybrid studio/critique(5hrs)
departmental requirement
all college elective

AETE307 Saturday Studios Prepracticum I
An intensive study of a variety of teaching models and their respective planning strategies. Reading and discussions will address writing lesson plans, conducting instructional sessions, and assessing student learning. Students make direct field observations in schools, community settings, and museums. Students will also be required to serve as research and teaching assistants to the Saturday Studios teachers on at least three Saturday mornings.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

AETE400 Saturday Studios Prepracticum II
A teaching experience to practice theories and models of teaching in the context of the Saturday Studios setting. Through readings, class discussions, and coaching sessions, students analyze communication skills and motivational techniques to inform their practice. Students reflect upon all aspects of their teaching and set goals to address challenges they encounter.

lecture/seminar (3 hrs.)
Culturally Diverse Content
departmental requirement

AETE403X Seminar VI: Exhibitions: Concept, Context, and Audience
This course explores the role and responsibilities of museums and galleries in presenting objects to the public. Coursework examines the history of museums and the rise of art collections for public viewing. Students work on a group project in which they develop an exhibition in conjunction with a local cultural institution. In addition to creating artwork for the show, the students focus on curating, installing and developing educational materials for the public. The class examines the Looking to Learn gallery education program at Mass Art and visits Boston area galleries and museums as part of the course work.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

AETE404 Seminar IV: Creating Community
An examination of a variety of community arts programs in order to understand how artists and arts administrators approach the design and implementation of art education programs in community settings. Students will design and implement a community art project as part of the course.

lecture/seminar(3hrs)
Culturally Diverse Content
departmental requirement

AETE405X Museum/Community Internship
Provides a field-based setting for Museum and Community Education students. Students work with museum or community professionals and a college supervisor to build skills and insights that will advance their knowledge of the museum or community education profession.

practicum/mix (6hrs specify)
departmental requirement

AETE406 Portfolio II
The series of Portfolio courses requires students to place their college-wide learning in studios and Liberal Arts in the context of art education. A minimum of three substantive projects will be required for each seminar. The projects will build steadily towards fulfilling the Artist/Teacher Portfolio requirements established by the Art Education Department. Students should register for any of the Portfolio I or II sections.

hybrid studio/critique(5hrs)
departmental requirement
all college elective

AETE406X Concepts and Processes for Classrooms
An intensive, condensed examination of the traditional and new media of visual artists as used in educational settings. Emphasis is placed on the relationship of materials and processes to the images and ideas they convey, as well as the practical concerns of organization, age-appropriateness, special adaptations and efficient routines. Each student will engage in research and an in-depth exploration of a concept/process. Special consideration given to substantive and respectful content in the classroom.

lecture/seminar (3 hrs.)
Culturally Diverse Content
departmental requirement

AETE407 Student Teaching Practicum
Students are placed for their practicum in area schools for either Pre-K - 8 or 5-12 licensure. They work closely with cooperating teachers designing, teaching, and evaluating lessons relating to the school curriculum. They are supervised by Mass Art faculty and attend a weekly seminar on issues related to their teaching experience. They compile a teaching portfolio and hang an exhibition of their students' work.

practicum/mix (6hrs specify)
Culturally Diverse Content
departmental requirement

AETE408 Seminar V: Designing Curriculum in the Visual Arts
An exploration of the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students design individual solutions to curriculum problems in the visual arts. (This course is usually taken concurrently with the Student Teaching Practicum or the Community or Museum Internship.)

lecture/seminar(3hrs)
departmental requirement

AETE409 Portfolio III: Capstone Projects
An opportunity for reflection on, refinement, and presentation of prior learning in the program; a search for lasting connections between creating and teaching. Students consider classroom goals and teaching styles in direct relation to how artists experience making, viewing, and learning. This course further supports teachers in using their own art making, personal sources of inspiration, and reactions to works of art in teaching. As students move through the portfolio I & II sequence, this course will become the culmination of the resulting Artist/Teacher portfolio projects.

hybrid studio/critique(5hrs)
departmental requirement

ART EDUCATION FACULTY

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BA MASSACHUSETTS COLLEGE OF ART
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MED NATIONAL-LOUIS UNIVERSITY
EDD TEACHERS COLLEGE - COLUMBIA UNIVERSITY

Consortia, Cross-Registration, and Exchange Programs

MassArt supports opportunities for students to enroll in individual courses or for entire semesters at more than fifty schools in Boston and beyond. Massachusetts College of Art and Design maintains consortium arrangements with other schools in the Boston area, including Colleges of the Fenway, ProArts, and Massachusetts Institute Technology. Full-time degree seeking students are able to cross-register for individual courses at these institutions. In addition to course options at Boston-area schools, students have theability to participate in domestic semester-long exchange programs with forty-five design schools located in the United States and Canada, offered through the Association of Independent Colleges of Art and Design. Taking courses offered by consortia or participating in exchange programs multiplieslearning opportunities and exposes MassArt students to a wider variety of perspectives on art and design.

AICAD

Association of Independent Colleges of Art and Design (AICAD)
aicad.org

AICAD operates programs that inform the public about art and design colleges, and programs that improve the quality of the member colleges. AICAD's 35 members are fully-accredited degree and diploma granting freestanding colleges of art and design. They offer 35 undergraduate and graduate majors, and enroll over 35,000 students each year from all 50 states and 50 foreign countries. Thirty-two member and affiliate AICAD colleges participate in the Mobility Program, allowing students in their junior year to study for a semester at another member college. Participating students pay tuition and fees to their home college. MassArt students who want to apply to the Mobility Program should meet with the MobilityCoordinator in the Advising Office within the first two weeks following the Add/Drop period of the semester before the desired mobility semester. Application requirements include approval of both the student's faculty advisor and the department chair, a proposal defining reasons for requesting participation in mobility, and a slide portfolio.

CAPS: COLLEGE ACADEMIC SHARING PROGRAM

Full-time degree seeking students at MassArt may take as many as 18 credits during their academic careers at CAPS colleges without a formal transfer of credit. Courses must not be available at MassArt. CAPS colleges include: Bridgewater State College; Fitchburg State College; Framingham State College; Massachusetts Maritime Academy; Massachusetts College of Liberal Arts; Salem State College; Westfield State College; and Worcester State College.

COLLEGES OF THE FENWAY

colleges-fenway.org

The Colleges of the Fenway, established in 1996, consists of six neighboring colleges with diverse academic missions: MassArt; Emanmanuel College, Massachusetts College of Pharmacy and Health Sciences; Simmons College; Wentworth Institute of Technology; and Wheelock College. Full-time degree seeking students enrolled at one of these institutions can cross register at any of the other five colleges at no additional charge, and they have access to the educational resources at all of the schools.

The collaboration's joint initiatives are aimed at improving the quality of education, enriching student experiences, and reducing costs while ensuring that each college keeps its individual identity. Located in the Longwood Medical and Academic Area of Boston, these colleges are adjacent to the Fenway Cultural District. Each has its own unique mission and offers a world of learning and experience on and off the campus. The Colleges of the Fenway represents over 10,000 full-time undergraduate students, 1,000 full-time faculty, and over 3,000 different course offerings.

INTERNATIONAL EXCHANGES

A first-hand encounter with another culture's artistic heritage is an invaluable component of a twenty-first century art education. The Office for International Education supports several options for students to add a global dimension to their education, including study abroad programs, service learning trips, and travel courses. Undergraduate students wishing to study abroad during one semester of their junior year may apply to the following international reciprocal exchange programs:

- Osaka Seikei University, Faculty of Art & Design (JAPAN)
- Victoria College of the Arts, Melbourne University (AUSTRALIA)
- Amsterdam Gerrit Reitveld Academy; Enschede - AKI Academy of Fine Art (HOLLAND)
- Rotterdam - Willem de Kooning Academy (HOLLAND)
- University of Barcelona (SPAIN)
- Edinburgh College of Art, School of Visual Communication; Glasgow School of Art; University for the Creative Arts, School of Visual Communication, Maidstone Campus (which includes five exchange schools in the United Kingdom) (UK)

Students may also choose to participate in faculty-led travel courses, which are offered during the spring semester. Travel typically takes place over spring break or in the early summer. Recent courses have traveled to Turkey, China, Ecuador, Mexico, Vietnam, Egypt, Italy, and Brazil.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

mit.edu

Specific departments at the Massachusetts Institute of Technology offer a limited course selection for cross registration for full-time degree seeking students. Eligibility guidelines and application are available in Mass Art's Advising Office.

PROARTS

proarts.org

The ProArts Consortium includes Berklee College of Music; Boston Architectural Center: Boston Conservatory; Emerson College; School of the Museum of Fine Arts, and MassArt. Potentially all courses at ProArts member colleges are available to full-time degree seeking students through cross-registration. Unless specified, the only restrictions are availability of class space and the fulfilling of prerequisites. To select a course, look through the member colleges' course catalogs and class schedules and the ProArts combined course listing, available on each campus in the offices of the registrar, academic affairs, advising, and library. There is no extra tuition charge for cross-registration. Students pay normal tuition to their home colleges. Additional laboratory or materials fees, if any, are paid to the host college. Students should check with advising to determine if a specific ProArts course may be applied to fulfillment of degree requirements.

In addition to cross-registration opportunities, ProArts students can participate in events, lectures, performances, and exhibit openings at the other colleges. Initiatives of the ProArts colleges helped found the Boston Arts Academy, the city's first arts high school.

PUBLIC COLLEGES EXCHANGE PROGRAM

The four public colleges in Boston (Bunker Hill Community College; Roxbury CommunityCollege; University of Massachusetts/Boston; and MassArt) permit full-time degree seeking students to take up to two courses in any semester at another of the colleges as long as the courses are not offered at the student's home institution. and MassArt. To cross register for a class at another college, obtain a coss-registration form from the registrar.

Academic Policies

REGULATIONS

Each student enrolled at Massachusetts College of Art and Design is subject to the rules and regulations published on the MassArt web site. These rules and regulations are updated as necessary.

COURSE LOAD/CREDITS

All students complete a program of 120 credits to earn the BFA Degree, with the exception of art education students in teaching tracks, who complete 132 credits. Varying slightly for each area of concentration, these credits are distributed among first-year studio foundation courses, major concentrations, liberal arts, art history and studio electives. All concentrations except art education and art history include the following distribution courses: 18 credits in studio foundation, 30 credits in liberal arts, 12 credits in art history, 36 credits in the concentration, and 24 credits in electives.Electives for design, art history, and art education majors must be studio courses; electives for fine arts and media and performing arts majors can be studio courses and up to 9 credits of liberal arts. To graduate in 8 semesters (4 years), undergraduate students must pass a normal full-time load of 30 credits per academic year. Full-time students take at least 12 credits per semester; part-time students take fewer than 12 credits per semester. Students who want to take more than 18 credits in one semester must obtain permission from the director of advising.

CONTINUOUS REGISTRATION

Students are required to register each semester until all degree requirements are fulfilled. Unless granted an official leave of absence, a student who does not officially register for a semester is considered to have withdrawn from the college.

CREDIT/HOUR RATIO

MassArt expects all classes to carry a workload of nine hours per week, on average, divided between in-class and out-of-class work. Courses have class meeting times of varying lengths, depending on the designation of the class: lectures and seminars meet for three hours per week; critiques meet for four hours per week; and studio/critiques meet for five hours.

GRADING SYSTEM

Two grading systems are used at the college:

1. Letter grades (H, A, A-, B+, B, B-, C+, C, D, F, Incomplete, W) are given in courses offered in:

Liberal Arts
Art Education
Environmental Design
Communication Design
Art History

2. Honors/Pass/No Credit/Incomplete/W grades are given in courses offered in:

first year courses in studio
Media and Performing Arts
Fine Arts 2D
Fine Arts 3D

Grades are defined as follows:

A	Exceptional work in all respects.
B	Above average work, distinguished in certain but not all respects.
C	Average.
D	Below average work. This is the lowest passing grade; individual departments may set standards for the application of "D" grades toward progress in the major.
F	Failing work. No credit is given.
H	Work that shows the highest distinction, well above the expectations for course credit.
Pass	Work meeting all expectations for successful completion of the course.
NC	No Credit. Work that does not meet the expectations of the course.
Incomplete	A temporary designation indicating that at least 80% of the course requirements have been met and that the remaining course requirements are expected to be completed, and a permanent designation issued by the subsequent mid-semester. The student is responsible for having an individual grade sheet completed by the appropriate faculty member and filed with the registrar. If the student does not complete the course work, a non-passing grade will be issued after the midpoint of the following semester.
W	Withdrawn from the course. No credit earned.

If a failing grade is received in a required course, a student must take the course again and pass it. This rule does not apply to a student who changed major and who did not pass requirements for a previous concentration.

CHANGE OF GRADE

A faculty member may change any grade until the mid-semester following the course. In exceptional situations, faculty (or the department chair in the absence of the faculty) may extend the period for completing requirements for an incomplete grade beyond the deadline. Changes of grades, other than INC, are permitted after mid-semester only with the signatures of the faculty, the department chair, and the director of advising. In the absence of the faculty, the chair and the vice president for academic affairs may sign the form. Faculty must use an individual grade sheet to change an incomplete grade to a final grade. For all other grade changes, a change of grade form is required.

STUDENT EVALUATION

Students may request course evaluations for any course taken at Massachusetts College of Art and Design. The student must provide the faculty member with the evaluation form before the end of the Add/Drop period of the semester in which the class is taken. The faculty member submits student evaluation forms to the Registrar's Office with the grade sheets for the semester. Information the student provides on the student evaluation form is not added to his or her transcript; however, the evaluation form is kept in the student's permanent file and copies of all student evaluations are sent with all official transcript requests. The student evaluation is intended to provide a description of the student's achievement in the course. It addresses the student's attendance, class participation, motivation, the work produced, and the student's progress and technical expertise in the subject area. Letter grade equivalents are not given for pass/no credit courses.

REVIEW BOARD EVALUATIONS

Beginning in the sophomore year in some departments and the junior year in others, a student's work is reviewed each semester by a board of faculty and visiting critics. For the faculty, review boards provide objective professional analysis of a student's evolving body of work and bring a fresh point of view to the continuing evaluation of students. For the students, review boards are one of the key elements of education at the college because they enhance the student's understanding of what he or she is creating. Offering the experience of having one's work evaluated by faculty and outside professionals. All review boards at MassArt are intended to provide portfolio review and constructive criticism to the student. They are advisory only, and have no grade-bearing capacity.

ADVANCEMENT

From first year into the major:

- students missing or failing one required first year course must successfully complete it in the summer or fall after freshman year.

- Students missing or failing two required courses must complete one course prior to second semester Sophomore year and the second by the end of the summer following sophomore year.

- Students missing or faiing three courses may not enter the major.

Progress into the senior year: students may not register for Senior-level studio courses until they have completed all first and second year courses.

ACADEMIC STANDING

MID SEMESTER WARNINGS

Students in danger of not passing a course at mid-semester may receive mid-semester warnings from the appropriate faculty member. Students are advised to seek assistance from their faculty advisor and/or the director of advising.

ACADEMIC NOTICE

Students who complete less than two-thirds of credits attempted in a semester are placed on academic notice and are advised of this status in a letter from the director of advising. Only courses in which the student receives a passing grade are considered completed. Grades of Withdrawn, Incomplete, No Credit, and F (Failure) designate courses that are not completed. Students are no longer on academic notice when they successfully complete two-thirds of the credits attempted the following semester.

ACADEMIC PROBATION

If students on academic notice fail to successfully complete two-thirds of the credits attempted in the next semester, they are placed on academic probation and advised of this status in a letter from the director of advising. Students should make an appointment with Advising before registration to discuss the process for recovery from probationary status. Students on academic probation must pass two-thirds of the credits attempted in the following semester.

ACADEMIC DISMISSAL

If students on probation fail to successfully complete two-thirds of the credits attempted in the next semester, they are subject to academic dismissal. The student may choose to meet with the director of advising to discuss the dismissal. A student who has been dismissed from the college for academic reasons may appeal the decision by presenting a well-reasoned letter to the vice president for academic affairs.

DEPARTMENTAL PROBATION AND DISMISSAL

All departments have internal standards for academic dismissal from a major/concentration. Each department provides a probationary period of at least one semester for students who have fallen below departmental standards.

DEPARTMENTAL PROBATION

Students are informed of departmental probation in a written notice presented during a meeting with appropriate faculty members and the department chair. At that time, the director of advising is notified of the student's probation and receives all pertinent information from the department.

DEPARTMENTAL DISMISSAL

Students on departmental probation are notified in writing by appropriate faculty and the department chair of either recommendation for departmental dismissal or lifting of departmental probation. This notice is given immediately following the student's end-of-semester review. The recommendation for departmental dismissal is forwarded to the director of advising, who reviews the evidence for dismissal and notifies the student of the decision in writing. Students dismissed from a department have the right to appeal through the office of the vice president for academic affairs. Students who have been dismissed from two departments are subject to academic dismissal from the college.

DEPARTMENTAL STANDARDS

ART EDUCATION Art education students must earn a B- or better in each art education course as a prerequisite for AE300 Saturday Studios Prepracticum I. A B- in Prepracticum I is required to be eligible for student teaching. Students who fail to earn a B- may repeat the course once; students who fail the course a second time are subject to dismissal from the department.

ART HISTORY

An art history student must maintain a minimum B- average in the major. A student who falls below this average is subject to dismissal from the department.

COMMUNICATION DESIGN

A student whose work remains poor after two mid-semester reviews and whose average is below C+ in the concentration is considered for dismissal from the department. Departmental faculty and the student discuss such action. Every consideration is given to special personal circumstances hampering the student's progress. After reviews, a student may be advised, to repeat a semester, to repeat a year, to change concentrations, or to take supporting courses. In all cases, faculty-advising focuses on action that can best help the student graduate with a good standard of work. A student who has been dropped from the department for poor performance can reapply with an improved portfolio. If the portfolio and a discussion with the student demonstrate ability and commitment, the student may be readmitted to the department.

ENVIRONMENTAL DESIGN

A student whose work remains poor after two mid-semester reviews and whose average is below C+ in the concentration is subject to dismissal from the department. Every consideration is given to special personal circumstances hampering the student's progress. After reviews, a student may be advised to repeat a semester, to repeat a year, to change concentrations, or to take supporting courses. In all cases, faculty advising focuses on action that can best help the student graduate with a good standard of work. A student who has been dropped from the department for poor performance can reapply with an improved portfolio. If the portfolio and a discussion with the student demonstrate ability and commitment, the student may be readmitted to the department.

FINE ARTS 2D

Any fine arts 2D student who receives more than one no credit in any semester or two no-credit grades for the same course (fine arts elective or requirement that is repeated) is considered for dismissal from the department. Such students meet with their advisors and the department chair to review the situation. The advisors, along with department chair, determine whether these students may be allowed to continue on probation or are dismissed from the department.

FINE ARTS 3D

Any fine arts 3D student who receives one no credit in a FA3D department required course in any semester, or two no-credit grades for the same FA3D department required course (repeated) is placed on probation in the department. Such students meet with their advisors and the department chair to review the probational situation. If the student fails another required FA3D course while on probation, the advisor, along with the department chair, may then determine whether the student may be allowed to continue on probation or be dismissed from the department.

MEDIA AND PERFORMING ARTS

If a student is judged by department faculty to be continually working below the expected level, he or she is asked to leave the department. Students are warned verbally and in writing; students are informed of dismissal verbally and in writing. Re-admission after dismissal is left to the discretion of the department faculty and chair.

CLASS PARTICIPATION FOR ALL CLASSES

ATTENDANCE

During the first week of classes, faculty state clearly their expectations for performance and attendance, their method of recording attendance, and their expectations for makeup work and examinations, which may become necessary due to the absence of either party. All students must attend the first day of classes for which they are registered to reserve a place in the course. If a student cannot attend because of illness or other emergency, he or she must call the appropriate department assistant before the first class meeting to inform the faculty member of their absence. A student who misses the first meeting of a class without notice may be dropped from the roster by the instructor. Students are expected to attend all classes. Faculty have the right to assign an "F" or "NC" grade to a student who attends less than 80 percent of the meetings of any course.

ABSENCE

If a student must miss a class, he or she should notify the department assistant, who notifies the faculty member. For prolonged periods of absence, the student should notify the director of advising and specify reasons for the absence. Advising informs the student's faculty of the absences.

CONCENTRATIONS AND MAJORS

Massachusetts College of Art and Design comprises seven departments conferring majors: art history, art education, communication design, environmental design, media and performing arts, fine arts 2D, and fine arts 3D. It offers twenty-two concentrations within these departments: art history, art teacher education, studio education, community education, museum education, graphic design, illustration, animation, architectural design, interior architectural design, industrial design, fashion design, ceramics, fibers, glass, metals, sculpture, painting, printmaking, film/video, photography, and studio for interrelated media (SIM).

DUAL CONCENTRATION/DUAL MAJOR

Students who choose a dual concentration complete the requirements of two concentrations within the same department. An example is photography and SIM in the media and performing arts department. Fine arts 2D and 3D departments do not permit dual concentrations. Students who choose a dual major complete the requirements of two concentrations in different majors and departments. Examples include painting (fine arts 2D) and art history and ceramics (fine arts 3D) and photography (media and performing arts). Whether it is feasible to combine majors or concentrations depends on the particular areas of student interest. Students may need to speak with the chairs of relevant departments to determine whether additional semesters of study are required to complete both programs.

OPEN CONCENTRATIONS

An open concentration is available to the exceptional student with a clear sense of direction. The student must complete three semesters of a concentration and then write a detailed proposal, including a curriculum outline. The faculty advisor, the chair of the student's current concentration, and the director of advising must approve the proposal.

CHANGE OF CONCENTRATION

The college permits one change of concentration during a student's academic career. Students accepted as advanced transfers must complete one semester in the department to which they were accepted before they can change concentrations. Students who want to change concentrations must complete a change of concentration form (available in the registrar's office) and obtain the signature of the current faculty advisor, the department chair of the new concentration, and advising. The student must file the form before registration for the semester in which the change will take effect. A change of concentration may require additional semesters of work to complete the degree. Students are encouraged to visit the advising office to discuss how a change of concentration affects their academic progress.

DIRECTED STUDY

Directed Study offers seniors the opportunity to pursue a clear, specific project in a liberal arts or art history area. In addition to the directed study form (available in the registrar's office), students must provide a description of the project, a bibliography, and schedule six meetings with the faculty member supervising the project. Students may take only one directed study per semester, and not more than two directed studies will count toward the degree. In exceptional circumstances, the director of advising may approve junior or sophomore students to undertake directed studies. Directed study forms, with faculty and the chair's signatures, should be submitted to the registrar during registration and not later than the add/drop deadline.

INDEPENDENT STUDY

Juniors and seniors who have a specific studio project that cannot be accomplished within the structure of a course may arrange to work with a faculty member on an independent basis. The independent study form (available in the registrar's office) includes a description of the project. Students may take only one 3-credit independent study each semester, and no more than four independent studies will count toward the degree. Independent study forms, with faculty and the chair's signatures, should be submitted to the registrar during registration and not later than the add/drop deadline.

COURSE ASSISTANTSHIP

A course assistantship allows qualified sophomores, juniors, and seniors to assist a faculty member with whom they have studied previously. Duties may include set up, assisting with demonstrations and critiques during class meetings. Course assistants may not grade students. Students may register for only one 3-credit course assistantship each semester, and no more than two such assistantships may count toward degree requirements. Students selected by faculty to be course assistants submit a course assistantship form with the faculty and chair's signatures to the registrar during registration and no later than the end of the add/drop period. Students who are performing a teaching assistantship should follow independent study procedures.

INTERNSHIP

Internships are pre-professional work experiences eligible for 3 studio elective credits. Students work 10-20 hours per week, over an 8-14 week period under the supervision of an internship faculty advisor and a supervisor at the company site. Mid-term and final evaluations are completed by both the intern and their employer for a final grade.

GRADUATION POLICIES

Students must complete 120 credits (except for art education teaching tracks) and to meet departmental/concentration requirements for the BFA degree. Only students who have met all requirements for graduation may participate in the commencement ceremonies. The college assumes that students will pass the final semester's courses. Therefore, participation in commencement does not guarantee graduation. Students must pass courses in their last semester that are needed for graduation. Diplomas are mailed from the registrar's office by the end of the summer.

DEPARTMENTAL HONORS

Students whose work is judged exceptional in their departments are awarded departmental honors upon graduation.

GRADUATION WITH DISTINCTION

Graduation with distinction is conferred upon graduates with outstanding achievement in course work across all departments. Students nominated must have received at least six honors grades, one of which must be in a liberal arts or art history course and one of which must be in the student's concentration.

LEAVE OF ABSENCE/WITHDRAWAL/READMISSION

LEAVE OF ABSENCE

A student who is not on academic or disciplinary probation and wants to be away from the college may take a leave of absence for one semester or one academic year. The student must file a completed leave of absence form, including the signature of the director of advising (or for medical leaves, the director of counseling) with the registrar's office. Students may not apply for a leave of absence for the current semester after mid-semester, except in cases of hardship as determined by the appropriate dean. Pursuant with federal guidelines, students taking a leave of absence of one or more semesters will be considered withdrawn for the purpose of student loan repayment. A student who has a medical, psychological, or emotional condition that renders him or her unable to continue course work may take a medical leave. The student must complete a leave of absence form, which must be signed by the director of counseling. Written documentation of the student's condition from a medical or mental health professional must be presented to the director of counseling, who retains it in confidential files. Students who want to return to the college from a leave must fill out a return from leave of absence form no later than 30 days before the first day of classes for the semester they want to return. Exceptions are made in cases of hardship as determined by the director of advising. Returning students are expected to attend registration. Return forms and registration instructions are mailed to the address indicated one month before registration for the semester the student is expected to return. Any student holding an F1 student visa who is considering a leave should meet with the dean of students prior to applying for the leave. Students who want to extend a one-semester leave of absence to one year must request the extension in writing. Students who do not return to the college at the end of an approved leave of absence are considered to have withdrawn from the college and must reapply for admission. The college reserves the right to approve return from a medical leave of absence, contingent upon additional information, such as evidence of satisfactory physical and mental health or on a personal interview to determine the student's ability to meet academic standards. Students returning from a medical leave of absence must meet with the Dean of Students whose signature is required on their return from leave of absence form. Students attending another institution through the Mobility, Exchange, or CAPS programs do not need to file a leave of absence form. However, these students must register for the appropriate exchange program code, which indicates such approved alternative study.

WITHDRAWAL

Students who want to withdraw from the college permanently must complete an official withdrawal form and obtain the signature of the director of advising. Students who are not registered and did not complete a leave of absence form by the end of the Add/Drop period are considered to have withdrawn from the college.

READMISSION

Students who withdrew from the college and want to be considered for readmission must meet the same application requirements and deadlines as new transfer applicants and are reviewed in the same schedule. Students who are readmitted return with the same credit accumulated as when they withdrew; however, they must meet current requirements for graduation. Students may transfer additional credits only with the approval of the director of advising and the chair of the department in which the student is concentrating. Under no circumstances is the final year of residency waived. Students dismissed for academic reasons may, after a period of one year, apply for readmission through normal readmission procedures. Students dismissed for disciplinary reasons may, after a period of one year, petition the dean of students for readmission.

STUDENT WORK

Faculty hold all papers, texts, models, art work, and other materials submitted in fulfillment of class requirements for one full semester following completion of the course. Faculty are responsible for preserving course materials for this period and for making them available to students. Students are responsible for retrieving their materials. Faculty have the right to discard any course materials not collected after one semester. If course materials are preserved past the one-semester period, students retain ownership of such work. The college is not responsible for the damage or loss of property and art work left in studio spaces.

STUDIO SPACES

Department chairs may assign a selected number of studio spaces to sophomore, junior, and/or senior students majoring in art education, fine arts 2D, fine arts 3D, and design. Students assigned studio space must sign contracts with the chair at the beginning of the fall semester. All studio spaces must be vacated at the end of the academic year. Any student found in violation of this provision may be subject to both academic and disciplinary action.

TRANSFER CREDIT

The college accepts a maximum of 69 transfer credits toward the BFA degree: 39 maximum in the studio areas and 30 maximum in liberal arts and art history. Students must have received a grade of C or better in courses acceptable for transfer. Courses taken through the college's Continuing Education Program before admission are subject to transfer credit review and restrictions. Enrolled students who wish to take courses at other institutions or through Continuing Education as part of their degree program must gain prior approval from the appropriate department chair or the director of advising.

STUDIO TRANSFER CREDIT

Students accepted to Massachusetts College of Art and Design are placed in studio courses based on the strength of their application portfolios. The number of possible transfer credits does not necessarily determine a student's class level. All studio transfer credit is based both on portfolio review and transcript review. Studio courses not used to fulfill specific studio foundation or departmental requirements are evaluated for elective credits based on the level of acceptance and faculty recommendations.

LIBERAL ARTS TRANSFER CREDIT

The advising office determines which credits students can transfer, commensurate with the level the student reached at the previous college:

- Completion of freshman year: 15 credits
- Completion of 3 semesters: 18 credits
- Completion of 4 semesters: 24 credits
- Completion of 5 semesters: 27 credits
- Completion of 3 or more years: 30 credits

PORTFOLIO CREDITS

A maximum of 15 portfolio credits may be granted for exceptional experience outside the classroom as evidenced by portfolio or resume. Credits granted for portfolio are applied to the 39-credit maximum allotment for studio courses.

LIFE EXPERIENCE CREDIT FOR LIBERAL ARTS

Students with exceptional life or work experience, documented by sample writings, published or unpublished texts, or resume, may apply for a maximum of nine credits to be transferred toward liberal arts requirements. Credits granted are included in the 30 liberal arts and art history maximum transfer credits.

COLLEGE BOARD ADVANCED PLACEMENT PROGRAM

A student who has received a score of 4 or 5 in the advanced placement examinations in academic subjects may receive transfer credit for an appropriate course. Elective studio credit is granted for scores of 4 or 5 in the advanced placement exams for general studio or drawing.

ARTICULATION AGREEMENTS

Massachusetts College of Art and Design has developed articulated transfer paths for students from three of the Commonwealth's community colleges: Greenfield, Holyoke, and Massasoit. Students in specific programs at these community colleges who earn associate degrees with grade-point averages better than 3.0 have simplified transfer procedures. Because space is limited, only a very few transfer spaces are guaranteed each year. For specific information on the articulation agreements, see the transfer coordinator or department faculty in the community college or contact the MassArt Admissions Office.

Professional and Continuing Education Courses

The program of Professional and Continuing Education (PCE) at MassArt offers courses and workshops primarily during evenings and on weekends during the fall, spring, and summer semesters and during the winter intersession. Located on the 2nd floor of the tower building, PCE offers an array of undergraduate and graduate level courses that can be considered for transfer to other colleges, including MassArt's day college programs.

Matriculating students may register for PCE classes during the Add/Drop period at no additional charge for tuition. They must obtain approval from their advisor for their PCE course selection before registering for classes if they wish to transfer the credits to their degree program. Add and drop policies, as well as class schedules are different from day college policies and calendars. Matriculating day students with outstanding tuition and other charges, are not eligible to register for PCE classes or workshops. Matriculating day students who register for courses during both day and PCE courses are responsible for the fees associated with each. Matriculating day students who wish to register for 9 or more credits through PCE must obtain the registrar's signature on their PCE registration.

COURSE CANCELLATION/MEETINGS

Continuing Education classes may be canceled if under-enrolled. PCE classes have independent schedules and meet on faculty/staff days, registration days, and during day school vacations, review boards, or examination periods. They do not meet on state holidays or when the college is closed.

ADDING OR DROPPING PCE CLASSES

To drop a PCE class, BFA students must complete an Add/Drop form and obtain the signature of their faculty advisor. Students are encouraged to inform the instructor of the course. Failure to drop a course officially results in a NC (No Credit) grade. Consult the Continuing Education catalogue regarding Add/Drop dates and refund policies.

Registrar

The Registrar's Office, located on the 8th floor of the tower building, maintains timely and accurate academic records for the college.

REGISTRATION POLICIES

OUTSTANDING BALANCES

One-week prior to registration, the Business Office notifies students of any outstanding balances; charges must be cleared before the student can register. Student bills, based on registration, are sent to the student's billing address approximately one month prior to payment deadline. All bills for registered students are due on the stated date. With the exception of students who are admitted late in the cycle, no registrations are entered or changed after the bills are generated. Written notice of any exceptions, including late admitted students, is sent by the Registrar's Office to the Business Office. Bills for approved exceptions are due no later than the first day of classes. The Business Office provides lists of registered students whose bills have not been paid to the Registrar's Office no later than three working days prior to the start of classes. The registration of students whose bill is not paid is deleted, and such students are required to register through late registration. The status of all billing and payments is finalized after the Add/Drop deadline.

ADD/DROP

The first two weeks of the semester are the Add/Drop period when students can change their registered schedule. All changes to a schedule should be listed on one Add/Drop form (available in the Registrar's Office). To add a class, students should go to the first class meeting and ask the faculty if they can be added to the course; not all courses have space for additional students. Instructor's signatures are required for any added course. The student's faculty advisor (or department chair) must approve the students program and sign the Add/Drop form.

LATE REGISTRATION

Late registration is allowed during the Add/Drop period only. The fee for late registration is $50.00. Students who are late registering use the late registration form (available in the Registrar's Office). All classes to be added should be on one form. Late registering students must obtain the signature of the instructor of each course for which they are registering. Late registering students should go to the first class meeting and ask the faculty if they can be added to the course; not all courses have space for additional students. The student's faculty advisor (or department chair) must approve the students program and sign the late registration form. After all appropriate faculty signatures have been obtained, late registering students should pay their tuition bill in the Business Office. After the bill is paid in full, the Business Office signs late registration forms authorizing the Registrar to register the student. The student then takes the completed form to the Registrar's Office. Late registrations must be submitted to the registrar by 4:30 pm on the last day of the Add/Drop period.

ENROLLMENT VERIFICATION

The Registrar's Office can verify enrollment for any student enrolled in the undergraduate programs of the college. Graduate and Continuing Education students can obtain enrollment verification from the Division of Graduate and Continuing Education. All enrollment verification requests should include the student's name, former name if any, dates to be verified, and the student's signature. Enrollment cannot be verified prior to the first day of classes for the semester to be verified. Registration for a semester can be verified immediately following registration. All enrollment verification requests are processed within eight to ten working days of the date of request. Every effort is made to process requests more quickly when needed; however, requests should be made well in advance to provide sufficient time for processing.

Students with Disabilities

Massachusetts College of Art and Design recognizes federal mandates "The Americans with Disabilities Act" (ADA) of 1990 and Section 504 of the Rehabilitation Act of 1973, which guarantee educational rights for the disabled. Students are given the opportunity to notify MassArt of their disability by filing a voluntary questionnaire along with supporting medical and/or educational documentation. All material should be sent to the director of Civil Rights Compliance and Diversity. Information on the process of requesting reasonable accommodations and forms to do so are available in the Office of Civil Rights Compliance and Diversity. (8th floor, Tower Building). If a student is eligible for state and federal benefits as a result of an ADA recognized disability, he or she should register with the appropriate agency in his or her state of domicile prior to beginning classes at MassArt. When the request for accommodation and proper documentation has been received, information is forwarded to those MassArt administrators who need to respond to the request for assistance. The director of advising and the learning specialist work with each student to make reasonable accommodations appropriate to his or her academic situation. Adjustments to help a student cannot be implemented retroactively.

LEARNING DISABILITIES PROCEDURES AND ATTENTION DEFICIT DISORDER (ADD/ADHD)

Only students whose learning disabilities have been diagnosed through a professional diagnosis are eligible for accomodations which will enable them to complete their courses successfully at Massachusetts College of Art and Design. Students whose learning disabilities are undiagnosed must take the initiative in seeking professional diagnosis. Counseling Services provides referrals to clinicians experienced in assessing and treating ADD/ADHD. Students are strongly advised to complete diagnostic procedures before courses begin to be properly prepared for class.

TUTORIAL PROGRAM/WRITING CENTER

The Writing Center provides tutorial assistance and instruction in areas of reading and writing to all MassArt students. Students may be referred by faculty or may seek help through the advising office. Faculty and students serve as tutors. Tutorial aid can be short-term or long-term. The Writing Center, on the 5th floor of the Tower Building, is open to all students seeking assistance with writing projects.

INTERNATIONAL STUDENTS

For all issues and concerns related to international students and F-1 visa regulations, please contact Natalie Vinski in the Office of International Education Programs: natalie.vinski@massart.edu; 617 879 7702.

Financial Aid

CONTACT INFORMATION: 617 879 7849

The Office of Student Financial Assistance is located on the 8th Floor of the Tower Building. The Office of Student Financial Assistance offers a variety of counseling services to students. The staff offers budget counseling to help students determine if they have enough money to cover all of their educational expenses. Personal finance counseling is offered to those students who are living on their own for the first time and are not sure how to manage their finances. Students are encouraged to borrow only what is needed and the office is always available to discuss loan options. Appointments are encouraged for any of these counseling sessions to provide the best service.

Families are encouraged to speak with a financial aid staff member for any financial concerns. Families interested in meeting with someone are encouraged to call first to make an appointment, however walk-ins are also welcome.

Please send faxes to the attention of the Office of Student Financial Assistance 617 879 7880.

Massachusetts College of Art and Design Title IV Code number is: 002180

DETERMINING FINANCIAL AID

Massachusetts College of Art and Design follows the U.S. Department of Education's guidelines in administering federal financial aid programs. The basic principle of these guidelines is that students and their families are responsible for meeting as much of the cost of attendance as is reasonably possible. Financial aid is a supplement to family resources that are insufficient to meet college costs.

There are three components in determining a student's eligibility for financial aid: the cost of attendance; the expected family contribution (EFC) as determined by the Department of Education from information reported on the FAFSA; and the availability of financial aid funds.

The cost of attendance is determined by MassArt's Office of Student Financial Assistance. Standard average expense budgets are used for each student based on where s/he is living during the academic year. Each student's award letter reflects the cost of attendance based on residency, living situation and enrollment status as a part-time or full-time student. If the student's living situation or enrollment status as listed on the award letter is not accurate, notify the Office of Student Financial Assistance as soon as possible, since these factors can affect the amount of financial aid.

FINANCIAL AID PROCESS

The following information applies to all students interested in applying for financial aid including first-time undergraduates, continuing undergraduates, graduate students, and all certificate students.

APPLYING FOR FINANCIAL AID

STEP 1 - COMPLETE THE FAFSA (FREE APPLICATION FOR FEDERAL STUDENT AID).
This is the federal financial aid application that determines eligibility for financial aid. Students now have the choice of either completing a paper version of the FAFSA or completing an online version by visiting the website fafsa.ed.gov. The website is user-friendly and can decrease processing time from four weeks to a few days. Students who are interested in receiving any sort of grant assistance are encouraged to submit their FAFSA prior to March 1st since grant aid is awarded to needy students on a first-come first-served basis. Students should complete the FAFSA even if they have not yet learned their admission decisions. The Title IV Code for the Massachusetts College of Art and Design is 002180. The Office of Student Financial Assistance staff realizes that completing the FAFSA may be problematic for some students and are available to assist when needed.

REMEMBER- Students must apply for financial aid every year! It is easier to complete the FAFSA in subsequent years since a family only needs to complete updated income and asset information and not all the demographic questions.

STEP 2 – REVIEW THE STUDENT AID REPORT (SAR).
Once the FAFSA has been processed, a Student Aid Report, more commonly known as the SAR, is sent to the student via mail and to MassArt electronically. The SAR is a summary of everything reported on the FAFSA. Students should review all of the information on the SAR. If there are any errors, the student should go online to the FAFSA website fafsa.ed.gov and make the corrections electronically. MassArt uses the information from the SAR to determine the student's eligibility for all federal, state and institutional financial aid.

STEP 2A (IF NEEDED) – RESPOND PROMPTLY TO ANY LETTERS FROM THE MASSART OFFICE OF STUDENT FINANCIAL ASSISTANCE.
In some cases, MassArt's Office of Student Financial Assistance requires further information from the student. Students should respond to requests for additional information in a timely manner; the Office of Student Financial Assistance cannot continue with the financial aid process until the additional information is received. Examples of information that may be requested are federal tax returns, copy of birth certificate, or proof of Selective Service registration. If a student has been selected for Verification, s/he will need to provide any federal income tax returns filed (or being filed) by the family and complete one of the following worksheets based upon dependency status.

STEP 3 – REVIEW AND RETURN THE AWARD LETTER TO THE MassArt OFFICE OF STUDENT FINANCIAL ASSISTANCE.
Once the Office of Student Financial Assistance has received an accurate Student Aid Report, any other information that was requested, and, in the case of an incoming student, notification of acceptance to the college, the financial aid application is considered complete. For new students, an award letter detailing the different types of financial aid for which the student may be eligible is sent to the student within two weeks of completion of the financial aid application. For returning students, award letters are sent primarily in May and June, and then as necessary. The award may be a combination of grants, work-study and loan(s). The student must indicate on the award letter which aid the student would like to accept or reject, and return this letter to the Office of Student Financial Assistance by the deadline indicated. Students who do not return their award letter by the deadline will have their aid cancelled.

APPLYING FOR THE DIRECT STAFFORD LOAN

First-year students who are offered Stafford loans in their award letters are sent the instructions for applying for the Direct Stafford Loan with their letters. Returning students who are borrowing for the first time will receive instructions over the summer. The loan application consists of two steps: an online Entrance Counseling session and submission of an electronic Master Promissory Note (MPN). The MPN covers each year that a student is enrolled at Massachusetts College of Art and Design. The federal government mandates that the college is sure that students understand their rights and responsibilities as borrowers in the Stafford Loan program. Therefore, these steps must be completed in this order.

STEP 1 - PARTICIPATE IN AN ENTRANCE COUNSELING SESSION AND PASS THE QUIZ GIVEN AT THE END OF THE SESSION.

The Office of Student Finacial Assistance will NOT accept any Stafford Loan applications, unless the Entrance Counseling is completed FIRST!

STEP 2 - COMPLETE THE ELECTRONIC MPN ONLINE.

Students will need a Personal Identification Number, or PIN, before begining this process. To apply for a new PIN, go to pin.ed.gov and follow the instructions.

STEP 3 - REVIEW THE DISCLOSURE STATEMENT OF THE LOAN.

Before the loan is disbursed, a disclosure statement will be sent regarding the loan. A student may cancel this loan or adjust the amount by contacting the Office of Student Financial Assistance at 617 879 7849.

APPLYING FOR THE DIRECT PARENT PLUS LOAN

First-year students and first-time borrowers who are offered Parent PLUS Loans in their award letters are sent the instructions for applying for the Direct Parent PLUS Loan. The loan application consists of two steps: completing a form and submission of an electronic Master Promissory Note (MPN). The MPN covers each year that a student is enrolled at the Massachusetts College of Art and Design. Those who do not complete the loan application will have their loans canceled. The Business Office will be notified and any estimated credit for the loan will be taken away. Likewise, after the loan has been approved, the Business Office will be notified about the credit.

STEP 1 - COMPLETE THE PARENT BORROWER INFORMATION REQUEST FOR NEW BORROWERS AND RETURN TO THE OFFICE OF STUDENT FINANCIAL ASSISTANCE.

A family can find a copy of the form under: Parent Borrower Information Request for for NEW Borrowers Complete the entire form with the information of the parent who is going to be borrowing the loan, fax it back to 617 879 7880.

STEP 1A - COMPLETE THE 2008-09 RELEASE OF FUNDS REQUEST FOR ALL BORROWERS.

This section (found at the bottom of the page) informs the Office about how parents would like funds to be released if they exceed the billed expenses at MassArt.

STEP 2 - COMPLETE THE ELECTRONIC MPN ONLINE.

Please note that the parent borrower will need his/her Personal Identification Number, or PIN, before begining this process. If a new PIN is needed go to pin.ed.gov and follow the instructions. Both parent and student need their own PINs.

STEP 3 - REVIEW THE DISCLOSURE STATEMENT OF THE LOAN.

Before the loan is disbursed, a disclosure statement will be sent regarding the loan. A parent may adjust the amount or even cancel the loan by contacting the Office of Student Financial Assistance at 617 879 7849.

APPLYING FOR OTHER STUDENT LOANS

Students who have been awarded other types of loans, such as the Massachusetts No Interest Loan or the Federal Perkins Loan, are notified at the beginning of the semester to come into the Office of Student Financial Assistance to sign these loan applications.

APPEALING THE FINANCIAL AID DECISION

MassArt's Office of Student Financial Assistance staff understands that unfortunate circumstances may happen and drastically change a family's financial situation. Families who experience financial changes may file a financial aid appeal. Grounds for an appeal may include, but are not limited to, loss of a job, death in a family, divorce or separation, or unusually high out-of-pocket medical bills. The Financial Aid Appeal form is available in the Office of Student Financial Assistance and should include any supporting documentation (e.g. cancelled checks, letter from an employer). Please explain the changes in the financial situation as specifically as possible. In the case of a job loss, it is helpful to estimate the annual family income expected. Appeals are reviewed on a case-by-case basis and additional documentation may be requested if needed.

AWARD DESCRIPTIONS

MassArt participates in a wide variety of federal, state and institutional financial aid programs. These programs can be grouped into three categories: grants, work and loans. If an award is not listed on a student's award letter, then the student is either not eligible or the funding for that particular program has been exhausted. Please contact a financial aid counselor with questions about any of the financial assistance programs.

GRANTS

Grants, scholarships and tuition waivers are considered gift aid and do not have to be repaid.

FEDERAL PELL GRANT

A federal grant awarded to undergraduate students who are pursuing their first bachelor's degree. These awards are based on financial need.

FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT (SEOG)

A federal grant which is only awarded to Pell Grant recipients.

FEDERAL ACADEMIC COMPETITIVENESS GRANT (ACG)

An Academic Competitiveness Grant (ACG) will provide up to $750 for the first year of undergraduate study and up to $1,300 for the second year of undergraduate study to full-time students who are U.S citizens, eligible for a Federal Pell Grant, and who had successfully completed a rigorous high school program, as determined by the state or local education agency and recognized by the Secretary of Education. Second year students must also have maintained a cumulative grade point average (GPA) of at least 3.0. The Academic Competitiveness Grant award is in addition to the student's Pell Grant award.

MASSGRANT
A state-funded program, administered by the Commonwealth of Massachusetts, awarded to eligible Massachusetts Residents who complete their FAFSAs by May 1. This is a strict state deadline. Funds are awarded to students who have finacial need and do not have a prior bachelor's degree. The MassArt Office of Student Financial Assistance is familiar with the state's criteria in awarding these funds, and will include the amount a student is eligible for on the award letter prior to confirmation from the state. In some cases, the state may require additional information from a student's family to determine eligibility for an award. If the state notifies a student that they require further information, it is important to comply immediately. Students who do not comply in a timely manner lose their award.

TUITION WAIVER/TUITION GRANT
State-funded and institutional grants awarded to undergraduates from Massachusetts who are pursuing their first bachelor's degree. Awards are based on financial need.

STATE GRANTS/SCHOLARSHIPS
Massachusetts residents may be eligible for the MassGrant listed above. For residents of other states, check with the state's scholarship office to determine eligibility for an award and if it is transferable to MassArt. MassArt's Office of Student Financial Assistance should be notified of any transferable award from a state other than Massachusetts and this award will be included in the financial aid package.

SENATOR PAUL E. TSONGAS SCHOLARSHIP PROGRAM
A scholarship covering all tuition and fee charges for four years awarded annually to five new students from Massachusetts. Recipients must place in the top ten percent of their class or have a grade point average of 3.75 and have a combined SAT score of 1200 or higher or have earned at least two grades of 3.5 (B+) or better in advanced placement or honors courses. MassArt's Admissions staff selects Tsongas Scholars from the pool of accepted applicants who meet the above criteria and who also have exemplary portfolios and other admission submissions; preference is given to those candidates demonstrating financial need. Tsongas scholars must maintain solid academic records and receive endorsement from their faculty each year to continue their awards.

STANLEY Z. KOPLIK CERTIFICATE OF MASTERY TUITION WAIVERS
Massachusetts Board of Higher Education Koplik Certificates recognizes high academic achievement on the MCAS and other measures of academic accomplishment including competitions, student publications, and awards. Recipients must maintain a college 3.3 grade-point-average or the equivalent. The Massachusetts Department of Education determines Koplik Certificate of Mastery Tuition Waivers.

A Note on the John and Abigail Adams Scholarship Program: MassArt does not participate in the Adams Scholarship program since we do not receive funding for this scholarship program from the Commonwealth. MassArt's special status within the state's higher education system makes us more dependent on tuition revenue than the other state colleges. In our New Partnership Agreement, the college accepted a reduced appropriation from the state in exchange for the ability to retain tuition revenue. This arrangement means that tuition waivers which are not reimbursed by the Commonwealth, including the Adams Scholarship, directly reduce the resources available to maintain quality academic programs, which is our highest priority. Currently, there is no approved mechanism for the college to receive reimbursement for Adams Scholarships. Despite the lack of funding, MassArt

enrolls a large number of students who receive the Adams Scholarship designation. Through our long-standing and successful need-based financial aid program, MassArt continues its strong commitment to directing financial aid resources to the best-qualified students, ones with academic and artistic potential. This includes scholarship
assistance for many students from middle-income families.

STATE EMPLOYEES TUITION WAIVER

According to the System-Wide Tuition Remission Policy for Higher Education, tuition remission may be provided to eligible state employees, their spouses, and dependent children based on guidelines established by the Massachusetts Board of Higher Education. Students receiving tuition remission benefits may be exempt from all or partial tuition. Students are responsible for all other education costs including fees, books, supplies, and living expenses.

NATIONAL GUARD/VETERANS TUITION WAIVER

Students who have served in the armed forces or are active members of the National Guard may be entitled to receive tuition remission benefits equal to the cost of tuition. Students are responsible for all other educational costs including fees, books, supplies, and living expenses. Contact MassArt's Registrar's Office for additional information.

OUTSIDE SCHOLARSHIPS AND GIFT AID

Students are responsible for notifying the Office of Student Financial Assistance of all scholarships, grants and tuition waivers received from sources of which the college is unaware. Types of assistance that must be reported include private scholarships, tuition waivers, veteran's benefits, Massachusetts Rehabilitation assistance, etc. In some cases financial aid may have to be adjusted because of outside assistance. If this is the case, MassArt will do everything possible within the realm of federal regulations to maintain a student's grants and scholarships. The Office of Student Financial Assistance will reduce loans before reducing grant aid. Please note that it is the student's responsibility to make certain that MassArt receives these outside funds. MassArt's Office of Student Financial Assistance receives many notices about scholarships offered from private sources. Any outside scholarship opportunities and how to apply for them are posted on the Career Services website. Students should contact the Career Services Office once the semester begins to register for a User ID and password. Flyers for the scholarships are usually posted on the bulletin board directly next to the front door of the Office of Student Financial Assistance on the 8th floor of the Tower Building.

WORK

Federal Work Study (FWS) is a work program and is money that a student can earn in one of the college work-study jobs at MassArt. Work-study students are currently paid $8.00 per hour and receive paychecks like any other job. Money earned in the work-study program can be used for any educational and/or personal expenses but is not credited to the student's billed expenses at MassArt. On average, work-study students work approximately eight hours per week and may be responsible for helping various administrative offices, bringing prospective students on tours, helping out in one of the studios, gallery sitting, among other jobs. Unfortunately, we cannot guarantee jobs since there are not enough work-study positions on campus for each student. Students are responsible for finding their own work-study jobs, and can search for them online. New students who are awarded work-study as part of their financial aid package receive more information about the program during

the summer months. Work-study students interested in working off-campus may apply for one of the community service work-study jobs through the Center for Art and Community Partnerships Office. In addition, the Career Services Office also posts jobs available in the Boston area. Students who are not able to find a work-study job will NOT receive additional funding to replace the work-study award.

LOANS

Loans have varying repayment terms and interest rates and must be repaid! Always. The average student loan debt for a 2006 graduate is $22,093.

FEDERAL DIRECT SUBSIDIZED STAFFORD LOAN

A federal student loan that does not need to be repaid until six months after the student graduates, withdraws, or drops to less than half-time. The interest rate is fixed, but no interest is charged on the loan until the student begins repayment. Students borrow this money directly from the federal government; however, the Office of Student Financial Assistance does all of the loan processing. By law, a loan fee will be subtracted from each loan received. This fee will be subtracted proportionally from each disbursement of the loan. The loan fee will be shown on a disclosure statement sent directly to the student.

FEDERAL DIRECT UNSUBSIDIZED STAFFORD LOAN

A federal student loan that does not need to be repaid until six months after the student graduates, withdraws, or drops to less than half-time. The student is responsible for the interest, but has the option of either paying it monthly or having the interest accrue. Students borrow this money directly from the federal government; however, the Office of Student Financial Assistance does all of the loan processing. The interest rate is fixed. By law, a loan fee will be subtracted from each loan received. This fee will be subtracted proportionally from each disbursement of the loan. The loan fee will be shown on a disclosure statement sent directly to the student.

FEDERAL DIRECT PARENT PLUS LOAN

A federal loan for parents of undergraduate dependent students that is not based on financial need. This loan has a fixed interest rate. PLUS loans are subject to a credit evaluation and therefore can be denied. A parent borrows this loan directly from the federal government; however, the Office of Student Financial Assistance does all of the loan processing. Repayment begins 60 days from the date the loan is fully disbursed. A PLUS loan cannot be deducted from a student bill until the Office of Student Financial Assistance has received notification of approval. consult the promissory note to get the correct rate. Please note that 4% of this loan is retained by the federal government for processing. If a parent cannot borrow a Direct PLUS Loan for the student because of an adverse credit history, then a dependent undergraduate may be eligible to borrow additional amount in the form of a Direct Unsubsidized Stafford Loan.

FEDERAL DIRECT GRADUATE PLUS LOAN

Graduate students are eligible to borrow under the federal PLUS Loan Program up to their cost of attendance minus other estimated financial assistance in the Direct Loan Program. The terms and conditions applicable to Parent PLUS Loans also apply to Graduate PLUS loans. These requirements include a determination that the applicant does not have an adverse credit history and repayment begins 60 days from the date of the last disbursement of the loan and have a fixed interest. Before applying for a Graduate PLUS loan, graduate students must have applied for their

annual maximum eligibility under the Federal Subsidized and Unsubsidized Stafford Loan Programs.

MASSACHUSETTS NO INTEREST LOAN (NIL)

A student loan offered to Massachusetts's residents with finacial need by MassArt's Offie of Student Financial Assistance on behalf of the Commonwealth of Massachusetts. This loan requires repayment six months after the borrower graduates, withdraws, or drops to less than half-time, and there is no interest charged. Students awarded this loan must come to the Office of Student Financial Assistance in September to complete the necessary paperwork.

FEDERAL PERKINS LOAN

A federal student loan offered to undergraduates and graduates that does not need to be repaid until nine months after the student graduates, withdraws, or drops to less than half-time. Interest is not charged until repayment begins. First time borrowers awarded this loan must come to the Office of Student Financial Assistance in September to complete the necessary paperwork.

ALTERNATIVE LOANS

Loans listed on the financial aid award letter are federal and/or state loans and offer better interest rates and repayment terms than other types of student loan. If the aid a student has accepted does not cover the total cost of his/her education, then applying for a private student loan may help to fill the additional need. Students' maximum eligibility for alternative loans is their costs of attendance less any other aid they have received. Numerous loans are available from a wide variety of lenders. While the Office of Student Financial Assistance will process any loan application, we prefer that students utilize alternative loans by lenders associated with Education Loan Management (ELM) Resources. Check with the lender to determine if it works with ELM Resources.

DEPENDENT/INDEPENDENT STATUS

The Office of Student Financial Assistance dependency status strictly adheres with the federal regulations. To determine dependency status, answer the questions below. If a student answers yes to any of the questions below, s/he is considered an independent student and does not have to provide any parental information to the Office of Student Financial Assistance.

- Were you born before January 1, 1985?
- Will you be enrolled in a graduate or professional program (beyond a bachelor's degree)?
- As of today, are you married?
- Do you have children or dependents (not your spouse) who live with you and receive more than half of their support from you, now and through June 30, 2009?
- Are you an orphan or a ward of the court or were you a ward of the court until age 18?
- Are you a veteran of the U.S. Armed Forces or on active duty in the U.S. Armed Forces for purposes other than training?

A student with an exceptional case can appeal the dependency status by submitting documentation to support his/her individual situation to the Director of Student Financial Assistance. In rare cases, the office will grant a dependency override.

In some of these cases, the dependency override status may need to be reviewed again.

ELIGIBILITY REQUIREMENTS

As a participant in Financial Aid Title IV programs, MassArt must adhere to federal regulations and eligibility requirements. In order to receive financial aid, a student must meet all of the following requirements:

- Be a U.S. citizen, or eligible non-citizen
- Possess either a high school diploma or GED
- Be enrolled at MassArt as a matriculated student (accepted into a degree or eligible certificate program)
- Be enrolled for at least 6 credits (half-time) for each semester during which the student wants to receive aid
- Be registered with the Selective Service if a male born after January 1960 and is at least 18 years old
- Must not owe a refund on any federal grant
- Must not be in default on any federal student loans
- Maintain satisfactory academic progress

SATISFACTORY ACADEMIC PROGRESS

Students must maintain satisfactory academic progress in order to receive financial aid funds. In simple terms this means that students enrolled full-time must earn at least 12 credits per semester and students who are part-time must earn at least 6 credits. Students who fail to meet this requirement may lose their eligibility for financial aid. Students are allowed up to six years of full-time financial aid eligibility in order to complete this requirement (prorated for part-time work.) Undergraduates who fail to meet satisfactory academic progress may appeal to have their eligibility reinstated by making an appointment with academic advising. Graduate students should make an appointment with the Dean of Graduate Programs. Students may appeal if there have been unusual circumstances, such as a medical illness, death of a family member, etc. After the spring semester has concluded and grades have been sent, the Office of Student Financial Assistance reviews the grades and then notifies all students who are not meeting satisfactory academic progress by letter.

GRADE LEVELS

The amount a student is eligible to borrow in the Stafford Loan program is determined by the amount of credits earned each academic year. Please see below:

- In order to be considered a sophomore, a student must have earned 30 or more credits.
- In order to be considered a junior, a student must have earned 60 or more credits.
- In order to be considered a senior, a student must have earned 90 or more credits.

Transfer students will be awarded based on the grade level determined by admissions, regardless of the number of accepted transfer credits. All returning students

will be reviewed at the end of each academic year. Students that have not earned enough credits will receive a revised award letter.

A NOTE TO INTERNATIONAL STUDENTS

Since the college relies on federal and state programs for financial aid, international students are not eligible for financial aid. MassArt does work with some loan programs for which international students may apply with a co-signer (either a U.S. citizen or permanent resident).

REFUNDS

Students who receive financial aid in excess of their MassArt bill are eligible to receive a refund of their financial aid credits to assist with other educational expenses. For example, a student who lives off-campus may receive financial aid over and above the college bill and use the excess to help pay for rent and other expenses. Generally, the first refund for the fall semester is done in October; for the spring semester, in early March.

BOOK VOUCHERS

Students who are receiving more financial aid than their MassArt bill may apply for a Book Voucher from the Business Office to help with art supplies and books. Students may apply for book vouchers in $200 increments for use only at Follett, the on-campus MassArt bookstore.

POLICY FOR THE RETURN OF TITLE IV (FEDERAL) FINANCIAL AID FOR FINANCIAL AID RECIPIENTS WHO WITHDRAW OR TAKE A LEAVE OF ABSENCE

Please note that any student that accepts a refund check and withdraws before 60% of the semester has passed may owe money to the college and/or the federal government. The federal government mandates that students who withdraw or take a leave of absence from all classes before the 60% point of the semester may only keep the financial aid they have "earned" up to the time of withdrawal/leave. Title IV funds that were disbursed in excess of the "earned" amount must be returned by the college and/or the student to the federal government. This could result in the student owing aid funds to the college, the government, or both. To determine the amount of aid the student has earned up to the time of the withdrawal/leave, The Office of Student Financial Assistance divides the number of calendar days classes were held prior to the withdrawal/leave period by the total number of calendar days in the semester (less any scheduled breaks of five days or more). The resulting percentage is then multiplied by the total federal funds that were disbursed (either to the student's college account or to the student directly by check) for the semester. This calculation determines the amount earned by the student, which he or she may keep (e.g. if the student attended 25% of the term, the student will have earned 25% of the aid disbursed). The unearned amount (total aid disbursed less the earned amount) must be returned to the federal government by the college and/or the student. The Office of Student Financial Assistance notifies students who are required to return funds to the government and provides them with instructions. If the college is unable to determine a withdrawal/leave date, the law requires the Office of Student Financial Assistance to use the midpoint (50%) of the semester. Funds that are returned to the Federal Government are used to reduce outstanding balances in individual federal programs. Financial aid returned by the college or the student must be allocated in the following order:

Federal Unsubsidized Stafford Loan
Federal Subsidized Stafford Loan
Federal Perkins Loan

Federal PLUS Loan
Federal Pell Grant
Federal Supplemental Educational Opportunity Grant (SEOG)

WITHDRAWING OR TAKING A LEAVE OF ABSENCE FROM MASSART

Students whose circumstances require that they withdraw or take leave from all classes are strongly encouraged to contact both The Office of Student Financial Assistance and the Academic Advising Office. At that time, the financial consequences of withdrawing from all classes can be explained and clearly illustrated.

TAX CREDITS

The information presented here is designed to help families determine the tax implications of paying for college. The college cannot answer tax questions or offer tax advice.

ITEMIZED DEDUCTIONS/STANDARD DEDUCTIONS: EDUCATION & WORK-RELATED EXPENSES

To see frequently asked questions regarding these tax deductions, visit the IRS website.

THE HOPE AND LEARNING LIFE TIME LEARNING EDUCATIONAL CREDITS

To see frequently asked questions regarding these tax credits, visit the IRS website.

ADDITIONAL RESOURCES

To order forms, instructions, and publications call the IRS at 800 829 3676. It is always a good idea to ask for instructions for any form. The college recommends the following 3 publications: Publication 17 "Your Federal Income Tax", Publication 970 "Tax Benefits for Education", and Publication 910 "IRS Guide to Free Tax Services." To ask the IRS about specific tax questions call 800 829 1040. The URL for the IRS homepage is: irs.gov. While the college staff is not qualified to answer tax questions, for questions about the Listing of Student Transactions, call 617 879 7900, and speak to a staff person in the Business Office.

HELPFUL LINKS

For more information about financial aid, please see:

FINAID.ORG

A popular web page offering information about all aspects of financial aid. The page has dozens of tools for calculating college costs, loan payments, savings, and the expected family contribution (EFC).

FASTWEB.COM

This is the largest scholarship search engine on the web. Students may perform a scholarship match for local and national scholarships and receive emailed updates on any new scholarships for which they may be eligible.

For information about federal aid programs:

STUDENTAID.ED.GOV

This provides a link to the main publication regarding federal financial assistance "Funding Education Beyond High School." The brochure is available either in English or Spanish.

STUDENTAID.ED.GOV
The federal government's home page about federal financial aid programs.

DLSSONLINE.COM
MassArt participates in the Federal Direct Loan Program. This government website is the place to visit regarding the program. Current students may access account information, various forms, repayment calculators, and other valuable information The page also provides information about loan consolidation.

For Massachusetts Residents:

OSFA.MASS.EDU
This is the website of the Massachusetts Office of Student Financial Assistance, and provides information about state funded financial aid programs, such as the MassGrant and various tuition waivers programs. Students can even check their eligibility on-line and make corrections to information if necessary.

TERICOLLEGEACCESS.ORG
The Education Resources Institute web page offers a multitude of information on applying for financial aid, scholarship links, college fair schedules, and more for students living in the greater Boston area and beyond.

For information about college planning:

ADVENTURESINEDUCATION.ORG
Adventures In Education (AIE) is a nonprofit, public benefit program developed by TG that helps students plan and complete their journey through higher education. By providing a Web site and other free resources to students, parents, counselors, and educators, AIE encourages individuals to discover and pursue educational opportunities. The site is available in English or Spanish.

MAPPINGYOURFUTURE.ORG
Mapping Your Future is a national collaborative, public-service, nonprofit organization providing career, college, financial aid, and financial literacy services for students, families, and schools.

TUITION AND FEES AT MASSART

UNDERGRADUATE TUITION AND FEE SCHEDULE, FALL 2008

		Regular Enrollment	Less than Regular
I Student Charge- Based on Residency Status	A. IN-STATE	$3,950.00	$2,370.00
	B. NON-RESIDENT	$11,500.00	$6,900.00
	C. NEW ENGLAND	$7,000.00	$4,200.00
II	MASSPIRG FEE (OPTIONAL)	$9.00	$9.00
III	INSURANCE CHARGE (FY2008 Rate >>> will change)	$1,251.00	-
IV	DINING CHARGE - SMITH HALL $1,395.00 (Includes $185 Chartwell)	$1,395.00	$1,395.00
	DINING CHARGE - ARTIST RESIDENCE (Includes $50 Chartwell)	$800.00	$800.00
V	DORMITORY CHARGE - BASED ON HALL & ROOM		
	SMITH HALL 1	$3,690.00	$3,690.00
	SMITH HALL 2	$3,940.00	$3,940.00
	SMITH HALL 3	$4,115.00	$4,115.00
	SMITH HALL 4	$4,215.00	$4,215.00
	ARTIST RESIDENCE 1	$4,610.00	$4,610.00
	ARTIST RESIDENCE 2	$5,125.00	$5,125.00
	ARTIST RESIDENCE 1A	$5,860.00	$5,860.00
	ARTIST RESIDENCE 2A	$6,375.00	$6,375.00
	ARTIST RESIDENCE 3 D-T	$3,725.00	$3,725.00
	ARTIST RESIDENCE 4 S-D	$4,225.00	$4,225.00
	ARTIST RESIDENCE 5 Q	$3,275.00	$3,275.00

I. Student Charge: Charged to every day student enrolled for the semester based on residency status. Students must petition for less-than regular charge if they wish to enroll for 6 credits or less (60% of regular charge).

II. MASSPIRG: Waiveable fee, charged to every student who does not submit a waiver form.

III. Insurance Charge: Every student enrolled in 9 credits or more MUST either enroll in state insurance or submit an insurance waiver. Fall charge is for the full year.

IV. Dining Charge: Charged if residing in Smith Hall or Artist Residence Hall for the semester.

V. Dormitory Charge: Charged if residing in Smith Hall or Artist Residence Hall for the semester. Students should be fulltime to reside in the dorms. Rates vary according to hall & room configuration.

$100 Late Fee: Charged to all students going through late registration, regardless of the cause. AND/OR failure to properly pay or satisfy student account by due date.

$25 Returned Check Fee: Charged for each check returned from the bank as unacceptable.

COMPONENTS OF STUDENT CHARGE

IN-STATE	Regular Enrollment	Less than Regular
Tuition	$515.00	$309.00
MassArt Campus Fee	$3,400.00	$2040.00
Student Government Fee	$35.00	$21.00
TOTAL INSTATE CHARGE	**$3,950.00**	**$2,370.00**

NON-RESIDENT	Regular Enrollment	Less than Regular
Tuition	$8,065.00	$4,839.00
MassArt Campus Fee	$3,400.00	$2040.00
Student Government Fee	$35.00	$21.00
TOTAL NON-RESIDENT CHARGE	**$11,500.00**	**$6,900.00**

NEW ENGLAND	Regular Enrollment	Less than Regular
Tuition	$3,565.00	$2,139.00
MassArt Campus Fee	$3,400.00	$2040.00
Student Government Fee	$35.00	$21.00
TOTAL NEW ENGLAND CHARGE	**$7,000.00**	**$4,200.00**

COMPONENTS OF DORMITORY CHARGE

Smith Hall	Smith 1	Smith 2	Smith 3	Smith 4
Dorm - Activity	$10.00	$10.00	$10.00	$10.00
Dorm - Smith Hall	$3,355.00	$3,605.00	$3,780.00	$3,880.00
Dorm - Technology Access Fee	$325.00	$325.00	$325.00	$325.00
Total	$3,690.00	$3,940.00	$4,115.00	$4,215.00

Artist Residence Hall	Art Res 1	Art Res 2	Art Res 1A	Art Res 2A
Dorm - Activity	$10.00	$10.00	$10.00	$10.00
Dorm - Smith Hall	$3,355.00	$3,605.00	$3,780.00	$3,880.00
Dorm - Technology Access Fee	$325.00	$325.00	$325.00	$325.00
Total	$3,690.00	$3,940.00	$4,115.00	$4,215.00

Artist Residence Hall	Art Res 3 D-T	Art Res 4 S-D	Art Res 5 Q
Dorm - Activity	$10.00	$10.00	$10.00
Dorm - Smith Hall	$3,355.00	$3,605.00	$3,780.00
Dorm - Technology Access Fee	$325.00	$325.00	$325.00
Total	$3,690.00	$3,940.00	$4,115.00

STUDENT WITHDRAWAL & REFUND POLICY

- If a student officially withdraws prior to the first day of the semester;
100% reduction of student charge (Tuition & Fee)
(Less a forfeiture of the student deposit)

- If a student officially withdraws during the first two weeks of the semester;
50% reduction of student charge (Tuition & Fee)
If a student officially withdraws from the beginning of the third week on;
0% reduction of student charge (Tuition & Fee)

- Failure to attend does not constitute official withdrawal from the semester. The student is required to submit the appropriate forms.

FINANCIAL AID WITHDRAWAL & REDUCTION POLICY

Massachusetts College of Art and Design adheres to the federal policy whereby student financial aid is earned during the semester by the students' attendance of academicclasses. Should a student withdraw from the academic semester or cease attending classes, his or her student financial aid is adjusted as follows;

Point of the Semester	Percentage Earned	Reduction of Financial Aid
10% point of the Semester	10%	90%
20% point of the Semester	20%	80%
30% point of the Semester	30%	70%
40% point of the Semester	40%	60%
50% point of the Semester	50%	50%
60% point of the Semester	100%	0%

Confidentiality of Student Records

The Family Educational Rights and Privacy Act of 1974 ("FERPA"), also known as the Buckley Amendment, ensures confidentiality of student educational records and restricts disclosure to or access by third parties, except as authorized by law. FERPA also confers upon current and former students certain rights with respect to their education records. With certain limited exceptions, FERPA guarantees that the academic records for students over 18 years of age cannot be discussed with or disclosed to any person.

WHAT ARE "EDUCATION RECORDS" UNDER FERPA?
"Education records" are those records that are directly related to a student and maintained by Massachusetts College of Art and Design or by a party acting for the college. These include, but are not limited to, papers, examinations, grade information, transcripts, disciplinary information, billing, and financial aid information. FERPA applies to paper and electronic records.

THE FOLLOWING RECORDS, HOWEVER, ARE NOT "EDUCATION RECORDS" UNDER FERPA:
Records that are kept in the sole possession of the maker of the records, are used only as a personal memory aid, and are not accessible or revealed to any other person except a temporary substitute for the maker of the record. Records maintained solely for law enforcement purposes by college law enforcement units. Employment records related exclusively to the student's capacity as an employee and not dependent on the individual's status as a student. For example, records pertaining to work study students, teaching assistants, or graduate teaching are education records under FERPA. Records created or maintained by a physician, psychiatrist, psychologist or other paraprofessional used only in the treatment of the student and not available to individuals other than those providing the treatment. Records that only contain information about an individual after that individual is no longer a student at the college (e.g., information pertaining to alumni accomplishments).

Admission records for a student who does not officially attend the college.

WHAT RIGHTS DO STUDENTS HAVE UNDER FERPA?
A student has the right to inspect and review his or her education records within a reasonable time, but no more than forty five (45) days after the college's receipt of a written inspection request. To make a request for access to their records, students should submit to the registrar a written request that identifies the record(s) they wish to inspect. The registrar will then make arrangements for access to the records and will notify the student of the time and place at which the records may be inspected. If circumstances effectively prevent the student from exercising his or her right to inspect and review his or her records, the college shall provide the student with a copy of his or her requested records, for which the college will impose a reasonable charge for the photocopying expense. Students do not have the right to see portions of their record that do not constitute education records, such as:

- Financial information regarding their parents.
- Law enforcement records.
- Portions of their records containing information about other students.

- Confidential letters of recommendation placed in their files prior to 1/1/75.
- Confidential letters, statements or similar material associated with admissions, employment, job placement, or honorary recognition to which a student has waived the right of inspection and review.
- Records containing information about the individual after he/she is no longer a student.

A student has the right to correct any erroneous or misleading information in his or her records. Students who believe that their education records contain information that is inaccurate or misleading, or is otherwise in violation of their privacy, may challenge the records by addressing their concerns in writing to the director of the office that maintains the records. If the director agrees with the student's position, the records will be amended appropriately. If the director disagrees, the student is notified within a reasonable period of time that the records will not be amended. The student then has the right to request a formal hearing. Such requests must be made in writing to the vice president for student development, who will, within 10 days of receiving the request, inform the student of the date, time, and place of the hearing. The hearing panel that adjudicates such challenges is the vice president for student development or designee, and the vice president for administration and finance or designee. Students may present evidence relevant to the issues raised and may be assisted or represented at the hearing by one or more persons of their choice, including an attorney, at the student's expense. The decision of the hearing panel is final. If the panel agrees with the student, the student's records will be corrected or amended. If the panel disagrees with the student, the college will notify the student of his or her right to include with the education records statements commenting on the information in the records, or statements setting forth any reasons for disagreeing with the decisions of the hearing panels. The statements will be placed in the education records, maintained as part of the permanent records, and released whenever the records in question are disclosed. Students who believe that the adjudication of their challenge was unfair or not in keeping with the provisions of the Act may request, in writing, assistance from the president of the college to aid them in filing complaints with the Family Education Rights and Privacy Act Office (FERPA), Department of Education, Room 4074, Switzer Building, Washington DC. 20202.

A student has the right to expect that personally identifiable information in his or her education records will be kept confidential and disclosed only with their permission or as required by law. "Personally identifiable" means that the data or information (excluding "directory information") that includes the name of a student, the student's parent, or other family member; the address of the student or student's family; a personal identifier, such as the student's identification number or social security number; or a list of personal characteristics that would make the student's identity easily traceable.

A current or former student who wishes to permit another person to inspect or receive copies of the student's educational records must provide a signed and dated written consent that must:

- Specify the records that may be disclosed;
- State the purpose of the disclosure; and
- Identify the person or class of parties to whom the disclosure can be made.

If requested, the college will provide the student with a copy of the records disclosed.

WHAT ARE THE EXCEPTIONS TO FERPA'S CONFIDENTIALITY REQUIREMENTS?

FERPA permits the registrar to disclose directory information without a student's prior consent. FERPA permits the college to disclose "directory information which includes certain categories of information, the public exposure of which would not generally be considered harmful or an invasion of privacy to the student, without a student's prior consent. At Massachusetts College of Art and Design, directory information includes a student's name; local address; telephone number; hometown, field of study; dates of attendance; degrees and awards received, including departmental and graduation honors and participation in the officially recognized activities. Students, however, may elect to withhold directory information from disclosure. To do so, a student must check the appropriate box on his or her registration form during fall registration. Once a student agrees to release directory information, the college must provide it to anyone who requests it. The college will honor requests for nondisclosure of Directory Information for one academic year only; thereafter, students must file requests to withhold directory Information each year during the registration period.

DISCLOSURE TO OTHER COLLEGE OFFICIALS

Within the college community, FERPA permits access to education records to only those official with legitimate educational interests. An "official" is:

- a person employed by the college in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff);
- a person or company with whom the college has contracted (such as an attorney, auditor, or collection agent);
- a person serving on the board of trustees; or
- a student serving on an official committee, such as a disciplinary or governance committee, or assisting another school official in performing his or her tasks.

A school official has a "legitimate educational interest" if the official needs to review an education record in order to fulfill his or her professional responsibility. Legitimate educational interests means:

- the information or records requested is relevant and necessary to the accomplishment of some task or determination; and
- the task or determination is an employment responsibility for the inquirer or is a properly assigned subject matter for the inquirer's determination; and
- the task or determination is consistent with the purpose(s) for which the record, information, or data are maintained.

DISCLOSURE PURSUANT TO JUDICIAL ORDER OF SUBPOENA

The college will make a reasonable effort to notify the student of the order or subpoena and provide him or her an opportunity to contest before complying. In the case of a subpoena issued for law enforcement purposes, the college is not required to notify the student of the existence or the contents of the subpoena, or of the information furnished in response to the subpoena, if the court or other issuing agency has ordered that such information not be disclosed. Searches conducted pursuant to the Patriot Act do not require prior or subsequent notification and the college may be prohibited from providing any information regarding such search to the object of the search.

DISCLOSURE TO THE VICTIM OF CERTAIN CRIMES

Federal law requires the college to disclose to both the accuser and the accused student the outcome of all student disciplinary proceedings that involve a sexual offense. In addition, the college may disclose the final results of student disciplinary proceedings regarding a crime of violence or a non-forcible sex offense. Final results include name of the offender, violation, and any sanction imposed.

DISCLOSURE IN CONNECTION WITH DISCIPLINARY PROCEEDINGS

Disciplinary decisions may be disclosed to persons other than the victim if: (1) it is determined that the student is the alleged perpetrator of a crime of violence or non-forcible sex offense; and (2) the student has committed a violation of college rules or policies. The college may not disclose the name of any other student, including a victim or witnesses without their consent. The college can also inform parents about violations of the college's drug and alcohol policy by a student under the age of twenty one (21).

DISCLOSURE TO CERTAIN GOVERNMENT OFFICIALS

The college will release information to authorized representatives of the U.S. Comptroller General's Office, the U.S. Department of Education, and state and local educational authorities in connection with an audit or an evaluation of federal or state supported programs and to assure the enforcement of or compliance with federal or state legal requirements related to these programs; and to the United States Attorney General for law enforcement purposes. The college will also release information to authorized representatives of: the U.S. Citizenship and Immigration Services (USCIS) for purposes of the Coordinated Interagency partnership regulating International Students; the Internal Revenue Service (IRS) for purposes of complying with the Taxpayer Relief Act of 1997; and the Department of Veterans Affairs for students receiving educational assistance from the agency. The college will disclose "Student Recruiting Information" to the Department of Defense and military recruiters for recruiting purposes only pursuant to the Solomon Amendment. Student recruiting information is name, address, telephone listing, age (or year of birth), place of birth, level of education and degrees received, and major. The college will also disclose information to authorized representatives of the state and local government if disclosure is allowed pursuant to a state statute concerning the juvenile justice system.

Other permitted disclosures beyond directory information can be:

- To Parents/Guardians of dependent students, dependent defined as those students claimed as such on tax forms.
- To the student
- To agents acting on behalf of the college, who may include attorneys, auditors, collection agents, security services, or service providers.
- In connection with financial aid to the student.
- To another school in which the student seeks to enroll (disclosure may be made whether the student or the other institution initiates the request).
- To accrediting organizations for accrediting purposes.
- To the appropriate parties in a health or safety emergency.

In response to complaints and legal actions involving the student and the college. If a student or parent initiates legal action or brings complaints against the college, the college may disclose information relevant to the response to the complaint without seeking the prior consent of the student. In addition, in the event that the

college initiates legal action against a parent or student, the college may disclose relevant information without a court order or subpoena if a reasonable effort is made to notify the student or parent prior to disclosure.

- To organizations conducting studies for or on behalf of the college (e.g. utilizing predictive tests or student aid programs).

OTHER RELEVANT POLICIES AND PROCEDURES

All institutions subject FERPA are required to maintain records of requests and disclosures of personally identifiable information. The records and requests, whether granted or not, shall include the names and addresses of the persons who request the information and their legitimate interests in the information. Records of requests and disclosures need not be maintained for the following: requests made by students for their own use; disclosures made in response to written requests from students; requests made by school officials; and disclosures of directory information. These records of disclosures and requests for disclosures are considered a part of the student's educational records and must be retained as long as the college retains the records themselves. The records of requests and disclosures must be maintained in a form that permits students, responsible institutional officials, and state and federal auditors to inspect them. The college maintains a system for the destruction of nonacademic records. Once a student has requested access to his or her education records, however, these nonacademic records cannot be destroyed until the student has inspected and reviewed the education records. The college will review and revise this policy regarding the confidentiality of student records as necessary. All revisions to this policy will be published online and in the student handbook.

The college's FERPA Officer is: Frank Callahan, Registrar, 621 Huntington Ave., Boston, MA 02115, 617 879 7272

ACCREDITATION

Massachusetts College of Art and Design is accredited by the New England Association of Schools and Colleges, Inc. through its Commission on Institutions of Higher Education and by the National Association of Schools of Art and Design. Inquiries regarding the accreditation status by the New England Association should be directed to the administrative staff of the institution. Individuals may also contact:

Commission of Institutions of Higher Education
New England Association of Schools and Colleges
209 Burlington Road
Bedford, MA 01730-1433
(781) 271-0022
Email: cihe@neasc.org

NASAD
11250 Roger Bacon Dr. Suite 21
Reston, VA 20190-5248
Email: info@arts-accredit.org

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